

Fans Take 'Look Inside' Communion's Folk Implosion SEE PAGE 11

FEBRUARY 10, 1996

EMI's Mamonas On Loose In Brazil

RY FNOR PAIANO

SÃO PAULO, Brazil-Mamonas Assassinas, a zany, irreverent rock act from this city, are slaying the Brazil-ian market with their self-titled debut. Since its release on EMI-Odeon Brasil last July, "Mamonas Assassinas" has sold more than 1.6 million



copies-a record for a debut album, according to Manoel Camero, president of Brazilian recording industry trade group Associação Brasileira Dos Productores de Discos. Noting that platinum awards are

handed out in Brazil for sales of 250,000 units, Camero adds that mil-(Continued on page 72)

Horn's Verve Set Is Good Eatin'

RY BILL HOLLAND

WASHINGTON, D.C.-Last spring, Shirley Horn came up with a tasty al-



bum concept-recording the follow-t album to her Grammy-nominated "I Love You Paris" at her house, with plenty of good food and music, in a re-

THE INTERNATIONAL NEWSWEEKLY OF MUSIC. VIDEO AND HOME ENTERTAINMENT

NEW YORK-Sounding like the schooltescher he once was. Sting describes the meaning behind the title of his new A&M album, "Mercury Falling": "It's a phrase that I find laden with symbolic relevance. It means so many things. Mercury is a metal, a liquid, an element, a planet. It's an astrological symbol, an astronomical thing. You know, Mercury is the god of theft and commerce. He's the messenger, too. He's quite a complex character, this Mer-

cury. As am I." The material on the March 12 release is similarly rife with different interpretations: musically divergent and lyrically ambiguous. But as his seventh solo outing, it enitomizes Sting's artistic depth and continual

ability to surprise. "Mercurial is probably a good de-

A&M Uplifted By Sting's 'Falling' scription of this record in that it's everywhere, and you can't quite pin it down in terms of its references and its musical styles," says Sting.

Indeed, the album yeers from the

intry stylings of "I'm So Happy I Can't Stop Crying" and "Lithium Sunset," to a lilting bossa nova beat on "La



Belle Dame Sans Regrets," to soulful seasonings on "You Still Touch Me."

Your Soul Be Your Pilot," went to adult contemporary, triple-A, top 40, album rock, modern rock, and college radio Feh. 2. "You have to work radio very aggressively, especially

with an artist like Sting, who is always coming up with different themes and lyrics. He moves from genre to genre," says A&M product manager Brad Pollak. That diversity can cause con fusion at radio. Harvey Kojan, PD at WNOR Norfolk, Va., an album rock outlet, says his station decides whether to play

Sting on a song-by-song basis. "Sting has alternative credibility, so you can't say you automatically aren't going to play something," he says. "I haven't heard the new track. but we're a rock station and Sting's

this eclectic jazz-pop mixture with a very adult audience (Continued on page 87)

Britpop Acts On Invasion Alert ■ BY CRAIG ROSEN

LOS ANGELES-It may be pre-

mature to call this a full-scale British re-invasion, but the current





success of three diverse British acts in America could help open the door for a number of other U.K. acts now waiting in the wings. This week, Oasis' second Epic al-

burn, "(What's The Story) Morning (Continued on page 88)

Five Labels Going For The Olympic Gold Genre-Based Albums Boast World-Class Talent RY JOHN LANNERT ed to be released between April and July 19-Aug. 4 in Atlanta.

Organizers of the 1996 Summer





new fans to the world-renowned sporting event through an ambitious five-album project that boasts some of the biggest recording stars and producers in contemporary music. The individual albums are expect-

June on five labels in the following musical categories: pop/R&B (LaFace), country (MCA/Nashville),



Latin (EMI Latin), classical (Sony Classical), and jazz (DMX). The albums will also be made available for purchase as a boxed set via a tell-free telephone number and at the Olympic Games, set to run

Among the best-known participants in the projects are John Williams, Boyz II Men, Kenny



"Babyface" Edmonds, Vince Gill Gloria Estefan, Emilio Estefan Jr. Plácido Domingo, Trisha Yearwood, Luther Vandross, R. Kelly, Vanessa Williams, Julio Iglesias, Willie Nel-(Continued on page 18)

Twain Leads **Juno Nominees** BY LARRY LeBLANC

TORONTO-With seven nomina-

tions in 37 categories, Mercury





Records' Shania Twain leads the nack

of June Award nominees for the 25th anniversary Juno Awards, which will (Continued on page 81)

and Exotica SEE PAGE 21





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Musicland Posts Weak 1995 Results

NEW YORK-Although a myriad of store openings boosted Musicland's total chain sales by 16.5% to \$1.72 billion for 1995. sluggish consumer buying coupled with a retail price war caused a 3.2% decline in

sales for stores open at least one year. Weak sales pushed down Musicland Stores Corp.'s operating profit 11.4% to \$80.8 million from \$91.3 million the previous year. Also, a noncash \$138 million writedown of the value of the company's assets and a \$5 million charge for store clos ings resulted in a \$135.7 million net loss for 1995. The previous year, Musicland reported a \$17.4 million net profit on \$1.48 billion

Musicland says in its financial release that this year it will execute a four-part strategy to improve profitability that includes further store closings, a cutback in new-store openings, more aggressive mer-

tory management. The most disappointing news for many observers was the listless state of Musicland's superstore division, which comprises 50,000-square-foot Media Play stores, which sell music, videos, books, and com puter software, and 6,000-square-foot On Cue outlets, which are scaled-down media stores for smaller markets. Sales for superstores open at least one year rose only 4.8% in 1995; previous year same-store sales

jumped 33.3%. Says Marcia Appel, VP of communica-tions and publications, "Superstore sales were up against very high [comp-store sales). Also, foreseeing a not-good holiday season we kept tight control of inventory, which may have cost us some sales.

Musicland says it plans to open only 10 Media Play and 10 On Cue outlets this year. which is scaling back from the 25 Media Play stores it had planned to open. Also, the new Media Plays will be smaller-at 40,000 to 43,000 square feet-than the typical superstore. In 1995, the company opened 43 Media Plays, for a total of 89, and 76 On

Cues, for a total of 153, Analyst Craig Bibb of PaineWebber says in an investment report that Musicland may close eight to 10 Media Plays this

Appel says, "We don't have any [specific] numbers of closings [in] any division. But if we take a reserve for future closings, it will affect all divisions except Suncoast." Musicland says it expects to open ap-

FAMOUS FOR ITS SUCCESS

ating income. Deputy editor Iry Lichtman reports. ON THEIR MINDS AT MIDEM

Retailer Plots Strategy To Improve Performance ture Co mall outlets which sell videos Last year it opened 34 Suncoasts, for a to-

tal of 412. The retailer is awaiting Securities and Exchange Commission approval of its plan to sell as much as 30% of Suncoast in an initial public offering of stock (see story, page 63). If that occurs at the proposed price of \$16 a share, Musicland could raise about \$40 million, which it would use to pay down debt. Musicland's long-term debt stands at

Musicland's mall music storea-Sam Goody and Musicland-continue to be problematic. Price wars caused a 4.9% decline in sales for mall stores open at least one year; same-store sales rose 3.1% the previous year. The company opened 15 mall music stores last year but closed 64, for a total of 820. This year, it expects to close additional stores that are underper-

The company acknowledges that it is talking with its banks about creating a reserve to cover the expense of closing stores, which would likely decrease first-

quarter profits. Meanwhile, the scaled-back expansion plan will cut capital spending to \$25 million

this year from \$100 million last year. For the fourth quarter, which ended Dec. 31, Minnetonka, Minn.-based Musicland reports a 6.6% decline in net profit to \$22.6 million with an 8.3% increase in overall sales to \$686,9 million. Same-store sales for all concepts fell 8%; the decline for the malls stores was 9.2%, for superstores,

Musicland's stock was stable the day the financial results were announced because investors were expecting the weak results. Shares were trading at \$2.50 each, 25 cents above their all-time low

U.K. Gov't Report Criticizes Performing Right Society

■ BY JEFF CLARK-MEADS

LONDON-A U.K. government report published Feb. 1 criticizes the British Performing Right Society, the authors' body,

for acting against the public interest. The Monopolies and Mergers Commission report says the shortcomings are a result of the PRS' monopoly position, and it makes a series of remedial recommenda-

These include adoption of a detailed aystem of cost allocation, improvement of measurement of public performance. provision of more information to mer bers, and establishment of an appeals

board The U.K. authors community was still digesting the implications of the 362-page report at press time. However, PRS' newappointed chief executive, John Hutchinson, says, "PRS has received crit-icism from the MMC, and we accept that some of the criticism is justified. Equally, we feel it confirms a lot of the work that

was already under way." Hutchinson emphasizes that much of the remedial action MMC asks for was al-

Hits Of The World

Global Music Pulsa

ready being undertaken before the report as published.

The recommendations have been accepted by the MMC's political supervisor, competition minister John Taylor, who has asked the PRS to implement the findings in consultation with the government's Office of Fair Trading.

The report criticizes PRS for failing to monitor public performances "adequately and effectively": set out its responsibilities to members or consult them adequately: provide an appeal procedure for grievances; adopt a proper costing system; divide activities "appropriately" between its general council and executive managenent; and allow members to administer their own rights in respect to live perfor-

The MMC inquiry, which took nearly 12 aupply of the services of administering performing rights and film synchronization rights In practical terms, this meant an inquiry

into PRS, which administers these rights on behalf of U.K. composers and publish-

MERCHANTS & MARKETING 55

WEEK IN BILLBOARD

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS RIJIES CONTEMPORARY CHRISTIAN GOSPEL ★ BIBLE STORIES DONALD LAWRENCE & THE TRI-CITY SINGERS • CRISTAL ROSE. THE RILLBOARD LATIN SO * DREAMING OF YOU . SELENA . EM L

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German criticism of domestic-music quotas on French radio, and a seminar held by the U.K.'s International Managers Forum ■ NPI COMMUNICATIONS - Charmon & CEO GERALD B. HDRRS - Prepietr. Arthur F. Kiegsbury - Executive Vice Presidents: Jacks B. Babbook Jr., Robert J. Drutting, Martin B. Feely, Haward Lander - Senior Yice Presidents: Georgies Challis, Feel Carles, Ann Heire, Reselles Levet - Vice President Edwar Heifersan - Charman Emmiss W.D. Littlebard

Famous Music has reason to be proud of 1995: it was the pub-

lishing company's best financial year for both revenues and oper-

This week's coverage of the MIDEM international music fair looks at French music industry issues (including the value-added fax),

critical forms of the case of

ARTISTS & MUSIC	11	Retail Track	- 5
Executive Turntable	12	Child's Play	6
The Best	14	Declarations Of Independen	ts 6
Borscore	16	The Enter+Active File	- 6
Continental Drift	17	Home Video	- 6
Popular Uprisings	20	Shelf Talk	- 6
RAB	28	REVIEWS & PREVIEWS	6
The Rap Column	_30		
Danca Trax	34	PROGRAMMING	_ 7
Country	36	Yox Jox	_ 7
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Classical/Keeping Score	43	FEATURES	
Jazz/Blue Notes	_44	Update/Lifelines	5
Songwriters & Publishers	45	Hot 100 Singles Spotlight	Š
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REAL ESTATE

China, Japan Face **Possible Trade Action**

WASHINGTON, D.C .- U.S. government and record industry negotiators have again failed to convince China's government to shut down more of its 36 CD factories, most of which are said to be pressing pirate oods, and open market access to

Western labels. Meanwhile, U.S. Trade Representative Mickey Kantor is threatening to use World Trade Organization powers to make Japan provide copyright protection for pre-1971 U.S. recordings. A formal announcement was expected this week, according to

several sources. Three U.S. senators returned Jan. 21 from a trip to Beijing that involved broad discussion of U.S.-China relations. In their talks with Chinese trade ministers and Vice Premier Zhu Rongji, Sens. Dianne Feinstein,

D-Calif., Sam Nunn, D-Ga., and John Glenn, D-Ohio, raised the topic of piracy and their concerns about the failure of the Chinese government to implement its year-old trade agree-ment with the U.S.

The lawmakers once again forwarded assurances that if the Chinese government closed the pirate CD plants and reopened them as legitimate businesses, Western record companies would then seek to enter into joint ventures with Chinese companies, guaranteeing that at least part of the production capacity of the plants would be filled. The offer was rejected by Chinese

officials, according to Jay Berman, chairman/CEO of the Recording In dustry Assn. of America. The proposal, according to Berman, "was not anything that hasn't happened in other places when

(Continued on page 87)

MTV Asia Goes Full Time In India

Channel To Focus On Local Programming

HONG KONG-MTV Asia's launch of 24-hour programming in India is seen as a vital move for the music channel, as it strives to find its place within Asia's booming youth-entertainment

The new signal is being delivered via local cable operators, it started late last month as a feed from MTV's Englishlanguage southern beam, which covers Southeast Asia. Its programmingranging from two to four hours a dayis also distributed in Thailand, Singathrough cable TV and in Indonesia and Sri Lanka on terrestrial TV. A northern, 24-hour, Mandarin-language signal is beamed into Taiwan.

The Jan. 25 move to 24-hour broadcasting in India terminates MTV's our-daily distribution deal with local state channel Doordarshan, although MTV plans to help develop lo-

cal programming for its partner in the So far. MTV has an office only in Bombay, but local GM Chandni Sahgal will open offices in Calcutta, Delhi, and



Happy Together. Rhino and HighTone Records executives socialize after aigning an agreement naming Rhino distributor of all HighTone catalog and new releases. Pictured, from left, are Colleen Anderson, product manager, Rhino; Keith Altomare, VP of sales, Rhino; Darrell Anderson, director of marketing and promotion, HighTone; Bruce Bromberg, co-founder, HighTone; Richard Foos, president, Rhino; Larry Sloven, co-founder, HighTone; and Antone DeSantis,

national field sales manager, Rhino.

Sandiford-Waller Named Billboard R&B Chart Mgr. Theda Sandiford-Waller has been served as GM and PD of campus station

named R&B chart manager at Billboard and chart director for sister publication R&B Airplay Monitor. She began her new duties Jan. 30 and

is based in Billboard's New York office. Most recently, Sandiford-Waller was

music director at country WYNY New York, where she worked for 21/4 years She was nominated for country MD of the year in the 1995 board/Airplay Monitor Radio Awards. Prior to joining

Bill-SANDIFORD-WALLER WYNY, she was event marketing

dinator at heritage R&B station WBLS New York. Before joining WBLS, Sandiford-Waller worked at R&B WILD Boston,

where her duties included programming assistant and special projects. While attending Tufts University in Boston, she

WMFO, where she also hosted jazz, world music, and R&B shows. In addition to her chart duties, Sandiford-Waller will write the Rhythm Section column for Billboard and the R&B Rhythms column for R&B Airplay Mon-

itor. She will report to Billboard director of charts Geoff Mayfield and Airplay Monitor editor Seen Ross Theds Sandiford Waller brings us. the enthusiasm of a music lover and the perspective of a music programmer. along with the attention to detail that

this position requires," says Mayfield.
"At WYNY, she had to learn new terrain quickly and did so well enough to become a nominee for a Billboard/Airplay Monitor Radio Award. That ability to adapt to new challenges and situa tions will serve Theda well here."

Sandiford-Waller succeeds Suzanne Baptiste, who has moved to Los Angeles to be senior director of urban marketing at Uni Distribution.

Imago Links With Koch Int'l

Deal Marks Re-Entry Into Market wasn't a situation that I was very com

BY CHRIS MORRIS LOS ANGELES-Moving to the independent side, Imago Records has

signed an exclusive national distribu tion deal with Port Washington, N.Y .based wholesaler Koch International The relationship kicks off officially Feb. 20, when Imago releases "The Sun Sessions," a new album by Dread Zeppelin, the comic act formerly with I.R.S.

ecords, and "Meet Me At The Fair," a set by the Boston-based alternative band the Push Stars.

The releases will mark Imago's reentry into the marketplace after a long hiatus following the end of its joint-ven ture relationship with BMG in late 1994. At that time, it was said that Imago president Terry Ellis, who launched the company in January 1991, was seeking other major-label financing. However, Ellis says, the label is proceeding as a self-financed independent

When we came out of the BMG situation," Ellis says, "I think I wasn't com pletely aware of all of the possibilities. and certainly once I began to look around, I became more acutely aware that independent distribution in this country is now a very viable alternative again. That became a very attractive

way for me to go.
"When we made the deal with BMG, Imago was set up as a major label," Ellis continues. "And I have to say that it

fortable in. We had six artists who sold 100,000 units on their first album, and that should be good. But in a major-label situation, where you have large overhead, it's just not enough. The situation that I'm comfortable in is one where I can do what I do heat which is to find young acts and to develop their careers

Ellis is full of praise for Koch, one of the biggest indie distributors in the HS

"I think what they've done is very ex-citing," he says. "They've got 30 salesmen, they've got a state-of-theart distribution center out on Long Island that's just gorgeous, and all the computer information that their labels could want. And they've done all of that without having a top 200 Billboard album. The first one they ever had was the Edwyn Collins record [the 1995 Bar/None release 'Gorgeous Imago, which formally signed on

with Koch Jan. I, joins a label roster that includes such indies as Bar/None, Cooking Vinyl, CTI, Knitting Factory, Minty Fresh, Muse, Razor & Tie, Red House, Righteous Babe, Smithsonian Folkways, Sugar Hill, and Thirsty Ear. The distributor's president, Michael Koch, says, "We view [Imago] as the first major-label defection that's going independent again, and it has real po-

(Continued on page 89)

Executives and VJs are on an 11-city tour to promote the channel and find programming sources. It has also signed advertising deals with Levi Strauss (India), Coca-Cola, Pepsi, and cal electronics companies BPL

The India move is important be cause the country, which has a popula tion of 850 million, is the fastest-growing and least-regulated broadcast market in Asia. "The two years we were off the air was too long," says MTV Asia president Peter Jamieson. 'It's been a real challenge coming back and marrying Western wisdom with Indian practicality.

Equally important is the introduction of locally produced programming MTV's Indian schedule will aim for 80% domestic music video program ming, which will be created by its own staff, primarily Hindi pop shows but also including material from other Southeast Asian countries. The rest will comprise international artists, whose music is rapidly gaining popu-larity among middle-class youth. MTV Asia communications director

Linda Stiles says there are no immedi ate plans to use Hindi film music. which has been a huge success for oth-er TV channels. "The feedback we've had from young people is that they can get film music on other channels and that they want something different from us," Stiles says, "This is our goal, to create something unique."

India-specific programming from MTV is expected to start Saturday (3).

Sparrow's Hearn Named Prez/CEO Of EMI Christian

■ BY DEBORAH EVANS PRICE NASHVILLE-Sparrow Commu

cations Group president Bill Hearn has been named president/CEO of EMI Christian Music Group by EMI Music president/CEO Jim Fifield. Former CEO/chairman Billy Ray Hearn (Bill Hearn's father) will continue with EMI





Christian Music Group as chairman

Bill Hearn's first official act in his w role was to elevate Sparrow senior VP Peter York to the position of president of Sparrow Communications Group, marking the first time in 19 years that a member of the Hearn family has not been at the helm of the Spar-Billy Ray Hearn founded Sparr

1976 and sold the company to EMI in 1992. In the fall of 1994 EMI purchased Star Song Communications Group and the following January announced the formation of EMI Christian Music Group as the umbrella company encompassing the Sparrow and Star Song labels, EMI Christian Music Publishing (which merged the Spar-(Continued on page 16)

Virgin Sows A Digital Garden Firm Bows With Nonmusic CD-ROM

■ BY DOUGLAS REFCE

LOS ANGELES-With the launch of its newly created multimedia imprint, Digital Garden, Virgin Records is upping its stake in multimedia by releasng nonmusic and music titles The imprint, headed by Virgin's VP

of multimedia Cynthia Sexton, is affiliated only with Virgin Records, and not with the autonomous Virgin Interactive or Virgin Sound & Vision, both of which are dedicated multimedia companies. Digital Garden will release its first product, a CD-ROM game titled "P.A.W.S.," in April.

"P.A.W.S.," or Personal Automated Wagging System, features whimsical dog-related games and a "canine simulator," in which the player controls the sctions of a dog roaming through its backyard. The game is targeted toward

5- to 8-year-olds. According to Sexton, Digital Garden

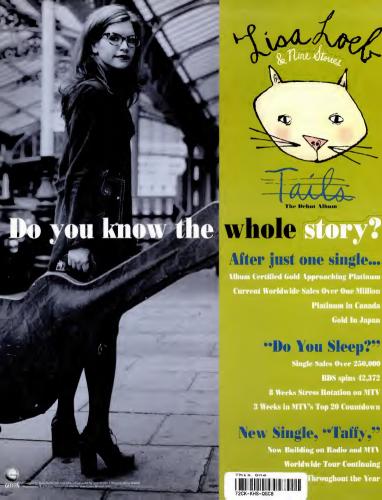
also plans to release music-related media product, but decided to release "P.A.W.S. besed on the game's success in the European market and the strength of the

"Virgin is a cutting-edge and inno ative company, and when we find cutting-edge and innovative product, the fact that it's not a mu-

sic title doesn't make that much of a difference to us," Sexton says. Though Digital Garden licensed "P.A.W.S." from developer Organa Software, Sexton says that the imprint may develop its own titles in the future.

(Continued on page 16)

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necting with the audience. Can such a wonderful world exist? Actual-

Commentary

Enhanced CD: Good Idea, Bad Approach

BY NORMAN BEIL

A handful of enhanced-CD titles has finally hit the shelves. Plagued by technical probems, budget overruns, missed release dates, generally poor reviews, and an apparent lack of consumer interest, this new music format can be pronounced dead on

I admit it: I was one of the first guys to lose money for his label developing enhanced CDs. And it wasn't like I badn't been warned.
"This is a stupid idea," David Geffen told me
years ago. Why would labels want to spend tens of thousands of dollars for glorified album artwork? Why would they risk missing a release date (after carefully coordinating it with radio, a video, the tour, a featured article, and a TV appearance) while multimedia developers fiddled with an everchanging technology? Why would consumers put up with having to install their CDs (on their home computers)? How could labels pay for technical support?

Why would consumers pay extra for ancillary material when they've already shown how underwhelmed they are with paying for the same stuff on VHS? Why vould retailers give up valuable shelf space for another SKU of the same product? Why would recording artists let their timeless music be coupled with some cheaply produced computer program that, as we all know, will become creatively and technologically obsolete in no time?

And how would consumers even know about enhanced CDs unless the industry spent the tens of millions of dollars needed to launch any new product in the marketplace today?

But we persisted anyway. First, there was all this hype about multimedia in the press, which couldn't be ignored. Second, we were envious of the larger margins CD-ROM publishers were getting-using the exact same silvery dise. Finally, we were just plain scared about losing sales to more "interac-tive" (and hence "cooler") entertainment software. Some of us dreamed of a world where all

audio CDs included videos, lyrics, liner notes, photos, artwork, online connections, and fun interactive stuff. In this dream world, there would be only one SKU for retailers to carry-and labels to market. There would be no need for consumers to install their CDs on their home computers. No technical support issues. No technological or creative obsolescence. Multimedia elements could be added by the labels to their audio releases without spending more time or more money.

In such a world, everyone benefits, Artists, labels, and retailers get to sell a more valuable product. Back-catalog sales jump as consumers repurchase their favorites in this new format. Multimedia elements provide additional reasons for consumers to purchase (higher-margin) CDs rather than cassettes or, for that matter, rather than taping a friend's CD. The enhanced CD itself becomes a marketing channel for an artist's prior releases, merchandise, or anything else. And the bond between artist and fan is strengthened as multimedia provide new ways of con-

ly, it can. But only if we bury the old approach to enhanced CDs and develop a radically dif-

ferent one. Enhanced CDs in their current incarnation will die, because we are treating them as audio CDs with bonus CD-ROM material: A complete mini-multimedia show is designed, programmed, and debugged for every audio title released as an enhanced CD. This approach is just too burdensome to survive. With DVD on the horizon, it's now even more important for the industry to find a workable format for adding multimedia to music CDs. Fortunately, the phenomenal suc-cess of the Internet's World Wide Web gives us the perfect model.



'With DVD on the horizon, it's now critical for the industry to find a workable format for adding multimedia to music CDs.'

Norman Bell is president of Park City, Utah-based CyberDice, a division of Hersch & Co.

Before the Web, the online information business consisted of bulletin boards. Like today's enhanced CD, each BB was complete unto itself: It not only contained the raw information or content-its raison d'êtreit had its own software program for storing that information and its own interface for accessing that information. This architecture made it difficult and expensive for information providers to set up and maintain their bulletin boards. It also made it very user-unfriendly, as the interface for each information source had to be mastered by each user. If a particular user wanted to access information from, say, 20 different bulletin boards, he or she had to install and learn 20 different programs. The result: Bulletin boards were essentially a no-growth business.

The Web changed all that with the elegant concept of separating the content from the software interface needed to access that content. With this architecture, information providers use a standard tool to quickly, easily, and cheaply format their content for the Web. They do not have to worry about interface design, programming, and debuggingtheir focus is strictly on content. Users, for their part, simply install one of several available software interfaces, commonly known as "browsers" (such as Netscape), which can access any and all information on the Web. Improvements in the browsers can be made without involving the information providers. and information can be updated without requiring changes in the browsers. The result: The World Wide Web has had explosive growth.

The same can happen with enhanced CDs. With a standard "browser" architec-ture in place (whether such standard is promulgated by the Recording Industry Assn. of America, or independently developed and then adopted as the de facto standard), the labels can take existing videos, lyrics, liner notes, photos, artwork-you name itand simply master these elements on an audio CD. Forget the time, trouble, and expense of

designing, programming, and debugging interfaces for each title. Let third-party software houses develop, publish, and support a variety of enhanced CD "browsers adhering to the general standard. Consumers who wish to access the multimedia material need only purchase and install one such browser to enjoy every enhanced CD. Once the consumer has his or her browser working for one title, it will work for every titleno tech-support problems. Making enhanced CDs becomes so easy, it

can be done for every title on a single SKU basis. With the interface freed from the content, it will evolve on its own, allowing software genuises of the future to create imaginative and powerful ways to keep our music CDs fresh and vital for decades to come.

LETTERS

REGGAE COME FORWARD! I'm writing to thank you for your ever-

expanding coverage of reggae music. I was delighted to see Elena Oumano's cover story (Billboard, Jan. 27) titled Women Increase Num-

ber, Scope Of Roles In Regrae." As a woman who's been working in the reggae realm since the early '80s (concert publicity, radio DJ and programmer, indie and major-label record promotion and A&R consul-

tant, etc.), it's good to see the industry maga-

zine giving reggae music its due respect and props. I'm always glad to see the Top Reggae Albums chart, as well as the inclusion of reggae music in Havelock Nelson's column and

Bob Marley's mother, Cedella Booker, has a ng out on Rounder's three-CD "Global Divas" compilation titled "Listen Up, Ladies"—"Listen up, ladies, today is a new day!"-which is a nice complement to Oumano's article. Many thanks to editor in

chief Timothy White and Billboard for helping usher in the dawning of that new day. Army Wachtel Night Nurse Productions

ANGLO-U.S. WRITERS' CULTURAL DEDUCTIONS I am writing in respect to comments in the MIDEM Spotlight ("Central Licensing Of

Copyrights Sparks Fierce Competition." Billboard, Jan. 27) regarding "cultural deductions" in Europe. The figure of 21 million pounds that the British Academy of Songrriters, Composers & Authors calculated ha been lost between 1979 and 1993 as a result of these deductions represents the 50% writers' share only. If the so-called publishers' shares of income paid by the Continental Societies direct to the local offices of publishers repre-senting British writers is taken into account, losses to the U.K. catalog between 1979 and 1993 is actually in excess of 40 million pounds. Amanda Harcourt

British Academy of Songwriters, Composers & Authors London

General Secretary

Articles and letters appearing on this page serve as a ferum for the expression of views of general intervet. The opinions offered here are not necessarily those of Billiourd or its management. Letters should be substitted to the Letters Editor. Commentaries should be substituted to Commentary Editor Saam Nutrinta. Billboard. 1818 Broadway. New York, N.Y. 19005.

Enchanted forest.

george duke:

Muir Woods Suite

"...north of San Francisco grows an ancient forest known as Muir Woods. It is a celebration not only of Muir Woods, but of all forests throughout the world." – George Duke

This over album from milligummy-vinning keybourdist vast'necorded low at the Montreux Musics Februal, and features Dules joined by Three other virtuouse laze pulyers — Starliey Clarine, Pasishino DuGosta and Chester Thompson — along with an 83-picce symphony forchestra.

Bridging the worlds of pazz and classics minute, and described by Dules as "the most difficult piece of migric Tve war writter." Manif Mogo Suller san ambibious composition and a membraidal hybrid and advertishings album.

Musicians:

George Duke, piano Stanley Clarke, bass Chester Thompson, drums Paulinho DaCosta, percussion

and L'Orchestre National de Lilk, Ettore Stratta, Conductor

Produced, Orchestrated and Arranged by George Duke

Recorded at the Montreux Mesic Festival, Montreux, Switzerland, July 57, 11
Live concert produced by Claude Note: Here Coben and Quincy, Johns.

Management: Consolidated Productions, Los Angeles

http://www.wbjazz.com

RCAVICTOR

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CONCEIVER, ARRANGER AND PRODUCER

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OF



AS A LOVING TRIBUTE TO HIS FRIEND AND MUSICAL MENTOR, LEONARD BERNSTEIN

Through David's efforts, a portion of the proceeds from this recording will go to The NARAS Foundation, inc., The Leonard Bernstein Education Through the Arts Fund, Inc. & The Bernstein Center for Education in Nashville.

THE SONGS OF WEST SIDE STORY

ALL 4 ONE

PATTI AUSTIN

TEVIN CAMPBELL

NATALIE COLE

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CHICK COREA &
THE ELEKTRIC BAND

DEF JEF

SHEILA E

BRUCE HORNSBY

JAMES INGRAM

THE JERKY BOYS

PATTI LABELLE

LITTLE RICHARD



KENNY LOGGINS

LISA "LEFT EYE" LOPES OF TIC

MICHAEL McDONALD

DAVID PACK

PAUL RODRIGUEZ

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Trauma's No Doubt Keeps Faith Latest Set Shines With Shades Of Ska

■ BY CARRIE BORZILLO LOS ANGELES-While it may ap pear that No Doubt is just another band to come out of nowhere and hit it big with a catchy modern rock song ("Just A Girl"), the Orange County, Calif.-bred, ska-influenced outfit has actually been paving the way for this breakthrough success for eight years. The band's latest album, "Tragic

Kingdom" on Trauma/Interscope, reached No. 1 on Heatseekers for the week ending Jan. 27. The following week, No Doubt became Heatseekers Impact Artists when "Tragic Kingm" broke into the top half of The Billboard 200 with a 27-position move to No. 89. This week, the album, released Oct.

10, 1995, is No. 70 on The Billboard 200; it has sold more than 87,000 units to date, according to SoundScan. "People can't get enough of [the ska] sound. They're hungry for it," says Hugb Jones, marketing managstores in the Seattle are Meanwhile, "Just A Girl" is No. 13 on Modern Rock Tracks and No. 53



on Hot 100 Singles this week. "This record has no burn," says Aaron Axelsen, assistant music director at modern rock KITS (Live 105) San Francisco, "It's increasing in mo-

er of the three Cellophane Square mentum. Just when you think it's peaking, it increases in sales again. We're spiking 'Spiderwebs' now, which is equally as strong as 'Just A Girl.'"
"Spiderwebs," the second single

from the album. has not officially been serviced to

radio yet. There was much more involved in bringing No Doubt to the masses. however, than one

long-lasting song.
The band, which is booked by Mitch Okmin at MOB, has toured relent lessly in the past eight years, traveling as far out of Southern California as its members could afford. Since the release of "Tragic King-

dom," the band has been on the Warped tour, which is sponsored by (Continued on page 89)

Folk Implosion's Success 'Natural' For Communion

the success of the Folk Implosion's track "Natural One," Communion Records has released a self-titled lofi EP from the band and expects to put out its new full-length album

this summer. The modern rock, album rock, and top 40 expo-sure of "Natural

than 9 300 units to date

One," which was culled from London Records' "Kids' soundtrack, has also drawn fans to the Folk Implosion's 1995 full-length Communion debut, "Take A Look Inside," which is experiencing a sales surge. According to SoundScan, "Take A Look Inside" has sold more

also brought the Lou Barlow-led band to the attention of major labels,



such as London and Columbia. However, indie rock mainstay Barlow, (Continued on page 18)

'Led Zeppelin IV' No. 4 Best Seller

The success of "Natural One" has



LOS ANGELES-Led Zeppelin's untitled fourth album, released in 1971, moved into position as the fourth bestselling album of all time in January certifications from the Recording Industry Assn. of America.

The Zeppelin opus, usually referred to as "Led Zeppelin IV," was certified for sales of 16 million units. The Atlantic album, which contains the radio perennial "Stairway To Heaven" and other heavy metal classics, now trails Michael Jackson's "Thriller" (1982, 24 million). the Eagles' "Their Greatest Hits 1971-1975" (1976, 22 million), and Fleetwood Mac's "Rumours" (1977, 17 million) on

Hootie & the Blowfish's "Cracked Rear View," certified at 12 million in January, is also in august company: The South Carolina group's Atlantic album now ranks in the top five debut albums of all time. It follows "Buston" (1976, 15 million), Guns N' Roses' "Appetite For Destruction" (1987, 13 million), Meat Loaf's

"Bat Out Of Hell" (1977, 12 million), and



HOOTE & THE BLOWEIGH

"Whitney Houston" (1985, 12 million), AC/DC's 1980 Atco hard rocker "Back In Black" charged to the 12 million sales mark, while saxophonist Kenny G's 1992 Arista set "Breathless" topped the 10 million plateau. where it stands as the best-selling instrumental disc of all time TLC's "CrazySexyCool" remained

unstoppable in January: The 1994 LaFace/Arista album became the first album by a female group to attain sales of 8 million.

Mariah Carey enjoyed a big month:



LEO ZEPPELIN

Her 1995 Columbia album "Daydream" topped 6 million, while 1993's
"Music Box" vaulted over the 9 million mark, Carey's hit single "One Sweet Day," featuring Boyz II Men, joined "Fantasy" at double-platinum; she is now the first female artist to collect two multiplatinum singles.

(Continued on page 17)





BILL BOARD FERRINARY 10 1996

Garth Brooks, The Eagles Fly Away With The AMAs

LOS ANGELES-The Eagles and Garth Brooks led the pack at the 23rd annual American Music Awards. Each won three awards.

but Brooks took home only two. In one of the evening's few dramatic moments, the country superstar refused to accept the trophy for artist of the year.

At the event, held Jan. 30 at the Shrine Auditorium here, the Eagles took bome trophies for favorite pop/rock band, duo, or group and for favorite pop/rock album for its Geffen reunion album, "Hell

Brooks picked up the award for favorite male country artist for the fifth consecutive year, while his Capitol Nashville best-of collection, "The Hits." was named favorite

However, Brooks left the award for favorite artist of the year-s ew award-on the podium, saying, "With all due respect to the people who voted, I'm gonna leave this award right here

Backstage, Brooks said he felt Hootie & the Blowfish deserved the award because the band's Atlantic album "Cracked Rear View" one of the best-selling albums of the year, belped retailers survive a particu-

larly tough period.

Hootie, which was nominated in four categories, did not go home empty-handed, however. The band won the favorite new artist category over Alanis Morissette and Blues

Other multiple winners included Mariah Carey, Boyz II Men, and (Continued on page 79)

Producer/Label-Owner Thiele Dies Diversity Was Hallmark Of Industry Vet

NEW YORK-Bob Thiele looked frail and proud when he was given a lifeting evement award by Impulse! at a Village Vanguard soiree here last autumn. The well-regarded record producer and entrepreneur had reason to

be both, as he had been point man for the acclaimed Impulse! Records sound. Suffering from ill health for the past seven months, Thiele, 73, died Jan. 30 of kidney failure at New York's Roosevelt Hospital.

Thiele's career covered a wide range of musical territory, and the sheer amount of music for which he was re-

sponsible is immense. He was the zealot who convinced the initially dubious Coral Records to re-

lease Buddy Holly's "That'll Be The Day," providing the Lubbock, Texas, bandleader with his first hit and pop music with one of its seminal artists Thiele also helped John Coltrane

record some of jazz's most powerful

Diversity was Thiele's hallmark Over the course of his career, he made records with Buddy Hackett, Jack Kerouac, Mickey Mantle, and through



the manipulation of tape, Spiro Agnew. Born in the Sheepshead Bay section of Brook lyn, N.Y., in 1922, the teenage Thiele

was introduced to

jazz and the blues

by forays into

Greenwich Village.

including the historic Cafe Society club. He ran the Sunday afternoon jam sessions at Kelly's Stable on 52nd Street and, with a linotype printer, published a local magazine titled Jazz. His addiction to music brought him to radio, where an hourlong weekly show on WHN New York made him a

first label, Signature, when he was a high school senior. The label's debut lease was by pianist Art Hode

Dates with trumpeter Yank Lawson Pee Wee Russell, and Eddie Condon followed. Coleman Hawkins' recording of George and Ira Gershwin's "The Man I Love" brought the label its earliest acclaim and commercial success

When Thiele began working at Decca in 1952, he learned the power of be ing affiliated with a major company Placed in charge of Decca subsidiary Coral, he had a string of pop smashes with the McGuire Sisters ("Goodnight Sweetheart, Goodnight" and "Picnic"). Lawrence Welk ("Oh Happy Day") and Teresa Brewer ("Till I Waltz Again With You").

In "What A Wonderful World," his 1994 autobiography by Bob Golden, Thiele recalls how he was rewarded for his work. "At Coral Records, and (Continued on page 90)

Jerky Boys File Suit Against Their Labels. Former Associate

NEW YORK-The Jerky Boys, the platinum phone pranksters, are involved in a bitter dispute with their labels, Detonator Records and Select Records, and a former associate, Louie Gatanas

In an action filed Jan. 11 here in New York State Supreme Court, John Brennan and Kamal Ahmed, aka the Jerky Boys, allege that Gatanas and Detonator breached their fiduciary duties to the duo and conspired to defraud them of royalties.

Brennan and Ahmed further charge that Select violated an agreement to pay them a \$75,000 advance for the delivery of master recordings. Brennan and Ahmed charge Gatanas with misrepresenting himself as a member of the Jerky Boys on the group's contracts, even though he never performed on the Jerky Boys' records. Under their contract with Detonator

and Select, the Jerky Boys released two

their self-titled debut in 1993 and "The Jerky Boys 2" in 1994. Both feature n and Ahmed making humorous prank telephone calls.

Gatanas had previously sued Select and the Jerky Boys in a separate action that was settled out of court, according to Jerky Boys attorney Brian Caplan of New York law firm Goodkind, Labaton, Rudoff & Sucharow. As a result of that previous suit, the current complaint by the Jerky Boys is filed as a "cross claim," according to Caplan. Brennan and Ahmed seek damages

totaling nearly \$4,5 million in their various causes of action against the defendants. No trial date has been set. Representatives from Select had no

omment and representatives from Detonator were unavailable for comment at press time. PAUL VERNA

XECUTIVE TURNTABLE

White On Top. Bryan White stopped by Billboard's Los Angeles offices to show off his Heatseekers No. 1 T-shirt The shirt commemorates White's selftitled Asylum debut album reaching No. 1 on the Heatseekers chart for the weeks ending Jan. 6 and Jan. 13. (Photo: Howard Waggner/BPI)

Hootie & Co. Sue Calif. Man Suit Cites Plans To Sell Masters BY CHRIS MORRIS masters, the return of the masters and

LOS ANGELES-The members of Hootie & the Blowfish and their m ager have sued a California man in federal court here, claiming that he plans to sell "counterfeit masters" of the group's independently released EPs to the foreign market.

The suit was filed in U.S. District Court in L.A. Jan. 30 by Fisheo Inc., a corporate entity formed in 1991 by the members of Hootie—singer Darius Rucker, guitarist Mark Bryan, bassist Dean Felber, and drummer Jim Sonefeld-and manager Rusty Harmon. Named as defendant is a Beverly Hills, Calif.-based individual named Haim Mizzahi

The band claims that Mizrahi is in fringing upon its copyrights. The group seeks an injunction against the marketing and reproduction of its impoundment of any copies, any profits derived from the sale of unauthorized Hootie recordings, and unspecified statutory da

Hootie & the Blowfish is one of the most popular young acts of recent years; in January, the group's 1994 Atlantic Records bow,"Cracked Rear View," was certified for sales of 12 mil-

lion units (see story, page 11).
The 15 recordings at issue in the lawsuit are contained on the EI "Kootchypop" (1993) and the cassettes Time" (1992) and "Hootie & The Blowfish" (1990), which were independently recorded and released by the South Carolina quartet. The cassettes were sold at the band's shows, while "Kootchypop" was independently dis-tributed by Davie, Fla.-based whole-

(Continued on page 89)

RECORD COMPANIES. Andrea Ganis is promoted to executive VP, promotion, for Atlantic Records in New York. She was senior VP, promotion. Craig Lambert is appointed senior VP at Epic Records in New York. He was executive VP at Elektra Entertainment Group
Helen Murphy is promoted to se-

nior VP, investor relations, for Poly Gram International and senior VP mergers and acquisitions, for Poly-Gram Holding in New York. She was treasurer and senior VP, corporate finance, for PolyGram Holding. Elektra Entertainment Group in

New York appoints Beth Jacobson VP of press and artist development and Beth Patterson VP of business affairs. They were, respectively, senior director of press and artist development and senior director of business affairs Lionel Ridenour is promoted to

VP, R&B promotion, at Arista



Records in New York He was senior

director of R&B promotion. Mike Bernardo is promoted to VP of urban promotion at Mercury Records in New York. She was senior director of promotion.

H.O.L.A. Recordings in New York names Michael Greenspan chief financial officer. He was director of financial planning and analysis for Alliance Entertainment. Nat Rew is promoted to VP/GM at Pandiso/Streetbeat in Miami, He was

Lava Records appoints Andrew





EMI Records in New York appoints Etoile Shapiro national director, AC promotion; Hillary Siskind manager of publicity; and John Van Lokeren manager of college marketing. They were, respectively, senior coordinator, AC promotion; college/ tour publicist; and department assis-

tor for Atlantic Records



Raffi radio concert tour.

licity, for EMI Records.

manager of national college promo-

Troubadour Records in Vancouver.

He was tour manager for the 1995

PUBLISHING, Hanna Bolte is named

senior director of media relations.

West Coast, for BMI in Los Angeles,

She was senior director, national pub-

Paul Ryan is appointed director of





saler Rock Bottom

pointed chairman of the board, presi-dent, and CEO of Shorewood Packaging Corp. in New York. He was president and vice chairman. Stan Burrows is named chief in formation officer for Arbitron in New York. He was a senior software engi-

neer at Lotus Development. Stephanie Robertson is appointed director of marketing for SRO Man-agement and Ardent Records in Toronto. She was director of publicity for A&M/Island/Motown Records

BILLBOARD FEBRUARY 10, 1996



He never raised his voice or clenched his fist in anger. He just wrote the song "Alabama."

JOHN COLTRANE. Share his feelings on Impulse!



WB's Los Lobos Look To Get A 'Head' Soundtracks Among Band's Projects

It's been four years since Los Lobos released their last studio album of allnew material, the critically lauded "Kiko." But neither the acclaimed Mexican-American roots rock combo nor its label, Warner Bros., expresses concern over the possibility of lost momentum when the long-awaited follow-up, "Colossal Head." hits stores March 19.

For one, says Warner Bros. product manager David Kim, "The band's toured constantly and done a lot of film soundtrack work over the last four mere so they've meintained their visibility." Los Lobos' film credits since 1992 include "Mi Vida Loca" and "Desperado." Currently, they're wrapping un work on the Kennu Reeves movie "Feeling Minnesota," due in April. The hand also contributed sones to tribute albums for Johnny Thunders, Richard Thompson, and Doc Pomus.

In addition to the band's two-disc 1993 retrospective, "Just Another Band From East L.A.: A Collection," Los Lobos vocalist/multi-instrumentalist/songwriter David Hidalgo and drummer/guitarist/songwriter Louie Pérez released a well-received side project under the moniker the Latin



Playboys in 1994. Plus. Los Lobos' first. children's album, "Papa's Dream" (recorded with legendary Chicano musician Lalo Guerrero for Warner Bros joint venture Music for Little People), is up for a 1995 Grammy for hest musical album for children.

Pérez says of the hand's consistently crammed schedule, "you couldn't drive even a small car in the cracks between 'Kiko' and what we're doing now The band and label are hoping to ke a splash at triple-A radio, a format that didn't officially exist in 1992, but appears to be tailor-made for the Lobos earthy eclecticism. "If triple-A had come

into its own in '92, 'Kiko' would proba-bly have done better," says Kim. At

254,000 copies, according to SoundSean,

"Kiko" is the third-biggest seller among

Slash/Warner Bros. including the double-platinum soundtrack to the film "La Bamba," whose title track gave Los Lobos a No. 1 single in 1987. 'Kiko," whose success was reflected in

part by an MTV Video Music breakthrough award for "Kiko And The Laver der Moon," was an introspective, atmos pheric, and, at times, surreal album Pérez characterizes "Colossal Head"— which, like "Kiko," was produced by Mitchell Froom and engineered by Tchad Blake (with John Paterno)-as a "fun record, with lots of good grooves and a little bit of experimentation. We had a great time making this record.

(Continued on next page)



executives from Wamer/Chappell Music Publishing after a show in Los Angeles Shown, from left, are Kenny MacPherson, senior VP of Warner/Chappell; band members Keven Soll and Jean-Yves Tola; Shari Saba, senior director of creative of Warner/Chappell; band member David Eugene Edwards; Arny Berg, Steve Stewart Management; and Rick Shoemaker, president of Warner/Chappell.

Matador And Atlantic Say Adios; **Garth Says No Thanks To AMA Award**

ADIOS: After three years together, Matador and Atlantic olved their joint venture, in which Atlantic promoted, marketed, and distributed a number of Matador releases. According to Gerard Coslov, who owns Matador with Chris Lombardi, the partnership had simply "gone as far as it could go." In somewhat elliptical terms, he further explains, "It got to the point in the relationship where we were bickering over footwear. We like high heels and they like pointy toes, and those styles don't look so good together." On the plus side, Cosloy says he learned a great deal during the course of the association, which saw Atlantic investing in Matador but never assuming any ownership of the label, "It's not just the money that was great, but the time and attention Atlantic gave us

was great," he says, "The whole thing is very amicable." A statement issued by the Atlantic Group basically reiterates Cosloy's feelings of goodwill, saying the split was

ointly decided" upon. Among the artists whose releases Matador had funneled through Atlantic

were Liz Phair, the Fall, Bettie Serveert, Yo La Tengo, Pizzicato Five, and Moonshake. The majority of Matador's volcosoo

ntinued to go through such indie or indie-styled distributors as Alternative Distribution Alliance. Caroline, Dutch East India Trading Co., and Matador's own distribution. "Even while we were taking Atlantic's money, even while we were very dependent on Atlantic, we were working on our own ability to distribute to mom-and-pops," says Cosloy, Matador distributes such labels as PCP Crypt, Teen Beat, and Silt Breeze

Although both parties had nothing but good things to say about each other, no doubt several factors played into the parting of the ways. Many Atlantic staffers who initially wooed Matador to the label are no longer there. Additionally, Superchunk, considered one of Matador's plum acts and rine to on through Atlantic, returned to Merge Records, which is owned by the band. It's also possible that the deal was not as financially beneficial to either side as had been planned. Of Mata-dor's top-selling albums, the only Atlantic-distributed release is Phair's "Whip-Smart."

Coslov says that Matador is in discussions with several major labels about a new deal. "I'd say it's possible, even probable, that we'll link with someone else." However, he stresses that, like the Atlantic deal, any new distribution pact would remain nonexclusive.

END AN EAR: Thirsty Ear Records has linked with Henry Rollins to distribute his 2.13.61 label. The imprint, which includes spoken word and music artists, had previously placed projects individually. The first batch of releases, coming March 19, will comprise five reissues, including pro-jects from Hubert Selby Jr., Chris Haskett, Exene Cervenka, and the Matthew Shipp Quartet. Among the other

Wesley Willis, Alan Vega, Zev, and Charles Gayle. The deal does not include releases by the Rollins Band.

THIS AND THAT: Keith Richards, who has been recording a number of Jamaican artists, is in discussions with Chris Blackwell about placing some of the acts on Island Jamaica. the company's Kingston-based reggae label . . . Ellen DeGeneres will host the Grammy Awards, which will air Feb. 28 on CBS. In other Grammy news, NARAS and Sony Music have joined forces to release "1996 Grammy Nominees." a compilation album featuring songs by many of the artists in the running for those gold statuettes.

bu Melinda Newman

THOUGHTS AND DEEDS: The big question on people's minds when Garth Brooks refused to accept the artist of the year award at the American Music Awards Jan. 29 was. "What is he thinking?"

Given that he had not toured in 1995 and his only album released during the eligibility period was a greatestabits collection with no new material, it's easy to believe Brooks when he says, "I didn't even consider our-

selves in the running (for the award). I felt bad when my name was called. I felt embarrassed. We didn't have half the year that Hootie & the Blowfish or Boyz II Men had. When I was hagging them and TLC [before going on stage], I was trying to tell them that we're all in this together."

Brooks, who won and accepted awards for top country album and top country male artist, says the artist of the year award, which was given for the first time this year, differs in his mind from the genre-specific awards. "In the country department, you feel grateful that someone thinks you're near the top of your field, but this overall thing, I just couldn't agree with it. Brooks, who had not talked with show producer Dick Clark

by press time, believes the recipient of the artist of the year award should have his name engraved on a trophy with past honorees. But instead of the winner taking the prize home the award would stay at the AMA headquarters, Clark told The Los Angeles Times that Brooks' artist of the year award will be placed in the AMA's archives Backstage, Brooks said he believed Hootie & the Blowfish

should receive the award based on talks he'd had with retailers who said Hootie & Co. had saved them

And how do Hootie & the Blowfish feel about Brooks' sesture? "We think it was a very nice thing for Garth Brooks to do," says band spokesman Mark Zenow, "We're flattered that he would make remarks like that, and it shows that he's

a genuinely nice guy." Do we think artists should make a habit of refusing awards that they don't feel they deserve? Not necessarily, but you gotta admit, it was a refreshing change of pace.

Former AMC's Mark Eitzel Finds 'Silver Lining' On WB

RY DAVID SPRAGUE

NEW YORK Murk Eitzel has been called one of America's great underappreciated songwriters, but the former leader of American Music Club has little patience for such hyperbole. He insists he's merely "a sad erooner with no chin." As proven by his studio solo bow, "60 Watt Silver Lining," which Warner Bros, will release March 19, the former description is significantly more accu rate. Still, the previously inconceivable image of Eitzel as crooner is unm takable in the album's smoky balladeering. The legacy of American Music Club

is there, but I think there's a very clear demarcation here," says Warner Bros. product manager Peter Rauh. "What Mark is doing now is so much more approachable that 1 think we're bound to find an audience that's older that might not have been comfortable with the darker side of AMC. Not that "60 Watt Silver Lining"

(which will be released through Virgin in European territories) is upbeat. As evidenced by such songs as "The Wild Sea" and the otherworldly "Some Bartenders" (which Eitzel wrote about a now-deceased mixologist he befriended over the course of a decade's imbibing), the singer/songwriter is still more at home exploring the duskier recesses of existence than tossing off easily grasped ditties. He's cognizant that his latest effort is his most accessible.

"I didn't set out to make a Chet Baker jazz record, but I guesa that's how it turned out," says Eitzel, "It just felt so freeing not to be told I had to rock that I ended up writing some songs."



The record's more muted tones are fairly removed from the often harrowing mood swings that marked American Music Club's 10-year career. Although critically acclaimed, none of the band's seven albums (the final two of which were released on Reprise/Warner Bros.) made an impact on the American charts, a situation that, Rauh says, will be addressed "from the ground up. "It's a classic case of simply getting the word out," Rauh continues. "We're

obviously relying on press support early on so that there will be a body of work out there by the time the album is In addition, Warner will be aggres-

sively promote "60 Watt Silver Lining" at retail, with special attention given to ing posts and other in-store tool "They have a core audience that's always been there to buy every Ameri-can Music Club record," says Dave Swanson, manager of Cleveland's Repeat the Beat. "Those people know [Eitzel's] name and will probably buy this right away. It's a matter of adding to that cult following."

Besides capitalizing on Eitzel's status (Continued on page 44)

Rykodisc's Escovedo Rocks Out

Austin Singer/Songwriter Defies Pigeonholing

BY CHRIS MORRIS

LOS ANGELES-Austin, Texas-based Alejandro Escovedo-whose first album for Salem, Mass.-based Rykodisc, "With These Hands," will be released March 19—has been pigeonholed artistically, according to Rykodise marketing direc-

"He's Austin's best singer/songwriter, Hammond says, "and there are a lot of people who don't know about the guy They don't know what a rock'n'roller he is. They don't know his band [the Nuns] opened for the last Sex Pistols show." Escovedo's rocking side-bred in groups like the Nuns, the Austin-based cow-runk unit Rank & File, and the True Religious -- comes to the fore on such new numbers as "Put You Down" and "Guilty Was His Name

The album, produced by Bonnie Raitt's guitarist Stephen Bruton, also features "Nickel And A Spoon," a string-laden

composition in the manner of "Thirteen Years." Escovedo's last album on Austin indie Watermelon Records. He also shows his Latin music roots on the title track, a percussion-heavy homage to his father that features other members of his illustrious musical family. But it was Escovedo's rock roots that



led him to Rykodise, the singer/songwriter/guitarist says. While working at Austin retail outlet Waterloo Records. "I met Jim Bradt.

who works in the [Rykodisc] marketing department He's a fellow Faces and Mott The Hoople fan. So we started

trading tapes, and we just developed a relationship through that. "When [Escovedo's 1992 album] Gravity' came out, [Bradt] presented it to [the

Former School Of Fish Member Clayton-Felt Solos On A&M ■ BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C .- Former School Of Fish front man Josh Clayton-Felt is swimming solo with a newfound joie de vivre and a new label, A&M Records, which is readying a no-holds-barred campaign to introduce him as a solo

After making a splash with its first album and single, "Three Strange Days," School Of Fish veered into choppy waters, largely because Clayton-Felt and hand cofounder Michael Ward found themselves moving in diverging musical directions. Although Clayton-Felt says the two get along better now than ever, he is basking in his musical freedom.

"I'm really trying to follow my own creative voice as much as I can," he says, "Mike and I both had a lot to learn from each other. He came from a much beavier guitar place, and I came from a more melodic sense. With our first record, we wrote the whole thing together But on the second record we never even sat in the same room to write, and I felt if there was a third, we wouldn't even be speaking the same language

It isn't surprising, then, that

Clayton-Felt's album, "Inarticulate Nature Boy," which hits stores March 19, has a more buoyant base than the School Of Fish sound. First single "Window," a swirling journey into the subconscious, will be accompanied appropriately by a surrealist-style video that Clayton-Felt traveled to New York, Prague,



CLAYTON-FELT

goes to triple-A album rock, alternative, and college radio Fob 14 The alhum's roots date back to when Clavton-Felt was

and New Delhi,

The single

India, to film.

touring in support of School of Fish's second alhum. He hegan writing music on his own and recorded it at his Los Angeles home using an old 8-track and a menagerie of instruments-including a gold Gretsch drum kit and an old Wurlitzer piano-that he picked up and taught himself to play along the way. iy along the way. "I started writing like crazy." he

says. "Suddenly I didn't feel any pressure to write in a certain vein (Continued on page 11)

WB'S LOS LOBOS LOOK TO GET A 'HEAD'

(Continued from preceding page) "It's like 'Kiko's' alter ego," says Kim. "It has a party atmosphere." Brawny, bluesy rock'n'roll dominates the disc which is laced with idiosyneratic Lobos touches throughout

Pérez says that because of the band's hectic schedule, the alhum was essentially written in the studio. The group normally takes a month or two to pre pare for recording. "I pulled some real late nights trying to get things together for the next day," he says, "but I think the record sounds kind of effortless, not like something that was done in haste

Guest musician Pete Thomas of the Attractions kept time on "Colossal Head," joining regular Lobos Pérez, Hidalgo, vocalist/guitarist Cesar Rosas, bassist Conrad Lozano and sayman Steve Berlin, Other guest performers included singer Miho Hatori of Cibo Matto and percussionist Efrain Toro. "He's [renowned percussionist] Alex Acuña's neighbor," says Pérez. "Can you ine what that block's like? The Hidalgo/Pérez cut "Más Y Más"

(More And More) is the first single and video. "It's in caló, which is the Chicano word for 'slang,' " Pérez notes. "It's Spanglish—it goes in and out of Spanish and English. The promotion staff felt that 'Más Y

Más' is the best rock track the Lobos have done in a long time," says Kim. "Some triple-A stations may find it too aggressive for their format and may go with one of the mellower tracks, like 'Everybody Loves A Train,' 'Can't Stop The Rain,' or 'Little Japan,' "College and alternative stations are being serviced with the complete album, while album rock outlets will get the single first. 'Colossal Head' is as inspired and

dynamic a set of performances as any we'll play on the station all year. It doesn't sound like anything else," says Norm Winer, PD at WXRT Chicago. "[Los Lobos are] a fixture on our station. We'll probably play a lot of album tracks right off the bat and whittle those down to a handful to go in rotation. Along with radio, Warner Bros. is diligently working the press. "With Los Lobos, publicity and press have always played an important role," says

Kim. "Their audience is literate, educated, and diverse.

Pérez says that upon the alhum's release, the band will do "what amounts to a promotional tour, which we've never done anything like. We're gonna do [concerts], but they might be in strange,

unexpected places "The band wants to do unusual venues and events," says Kim, "For instance, they'd like to play one wedding. The album art for 'Colossal Head' features a classic toy robot, so they might play a toy store. They're up and ready to do new things-they want to be more adventurous on this release, and we want to support them on that." A traditional full-scale tour will follow the promotional jaunt later in the spring, according to Pérez,

Vhen you're marketing a band like Los Lobos, you have to attack on multi ple fronts," Kim says. "They're not rely single-, tour-, or press-driven artists-we hope to make an impact through a combination of all three. Our advertising is focusing on their critical acclaim. That's a big selling point." Most of the advertising will be print, he says, maybe with cable buys on VH1, A&E,

Los Lobos' profile should be raised further, Kim notes, by a pair of PBS appearances; one on "Austin City Limits," due to air around the release of the album, and one as the subject of a documentary that "will probably air in August."

wever, despite its near-u acclaim, the 2-decades-old-and-count ing Los Lobos has yet to rack up a gold record (not counting "La Bamba"). Still, says Kim, label commitment to Los Lobos is solid, "Warner Bros, loves this hand," he says, "They've always been cutting edge in terms of artthey're the kind of band Warner Bros. has built its reputation on.

"Colossal Head" is the first Los Lobos alhum for which Warner Bros has international distribution rights. Worldwide distribution outside of the U.S. was previously handled by London Records under the terms of the Slash/Warner Bros. partnership, which came to its contractual end last year.

The greatest treat for Escovedo, however, was probably the presence of his family on the title cut.

"This thing was just a freak," he s "We were in Calabasas Joutside of L.A.] and we were recording at this place called Castle Oaks . . . In walks my brother [percussionist Pete] out of nowhere,

man, and my two nephews. They had been mixing Pete's album upstairs all week; it was their last day. And my sister-in-law Juanita was there "And [Escovedo's niece] Sheila [E.] calls up and says she wants to play drums

labell, and they weren't quite sure," says

Escovedo, "They kept saving, 'Well, we

like you, but we're not quite sure how you

Road," which compiled material by the

True Believers, a hard-rocking band

Escovedo led with his brother Javier.

When the True Believers thing finally

came about, I think it all made sense to

For "With These Hands," Escovedo-

phose original songs are published by

Mayashaiseilla Music (BMI)—enlisted

some notable collaborators. Jennifer

Warnes sings backup on the track

"Guilty"; harmonica player Mickey

Raphael appears on two numbers; and

Raphael's boss, Willie Nelson, takes a fea-

"We just called him on his tour bus,"

Escovedo says of Nelson. "He said, When do you need me, man?" We told

him, and he came down. He spent the

better part of an evening down there, and

his old Baldwin amp and his old guitar with the hole in it, "Trigger," He sat down

and played and played and played."

is a real gem. He walked in with

tured role on "Nickel And A Spoon."

them at that point," Escovedo says.

But in 1994, Rykodisc released "Hard

fit into the label."

on the record. It was a little late for that. but I said, 'Bring your percussion and stuff and we'll do something.' Before you know it, this semi pulls up, and they unload her whole rig. The whole family played at once. It was amazing. To promote "With These Hands,"

Escovedo-who is managed by Tim Neece and booked by Brad Madison of Mongrel Music in San Francisco-will be touring, touring, and touring" in either a solo or opening capacity, according to For radio, Rykodise will go to triple-A

with "Put You Down." Hammond adds, "We also want to go to AOR with 'Put You Down' or 'Guilty Was His Name.' That's a cleaver build. That isn't something we will need to accomplish within two weeks of the album release." The company may also work "Nickel

And A Spoon" at progressive country and Americana outlets, Hammond says. Escovedo's long history as a performer will be key to promoting the record. "We need to tell the story here, so we do need a video bio that we're doing.

Hammond says. "We'll also do a newly produced interview CD for radio programmers... We'll do a sampler CD with interview segments that Al is doing with [triple-A KGSR Austin PD] Jody Denberg, and we're licensing a lot of older tracks to flesh out the musical side of the story as well."

Beyond the solo set, Rykodisc will also be issuing an album by Escovedo's hard rock band Buick MacKane. "We just handed over a record; it's called 'The Pawnshop Years," Escovedo savs. "[But] it'll probably take a while before it's



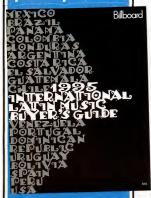
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Artists & Music

SPARROW'S HEARN NAMED PRESIDENT/CEO OF EMI CHRISTIAN (Continued from page 4)

row and Star Song publishing entities), and the newly created Chordant

Distribution. In his new position, York will report to Bill Hearn, who in turn reports di-rectly to Fifield.

The senior Hearn underwent double coronary bypass surgery last November. In a prepared statement, Fifield says that he understands Billy Ray Hearn's "decision to reduce his level of involvement in the business" and that he is happy Hearn is staying on as chairman of EMI Christian Music

roup. Fifield also said Bill Hearn was the natural successor as CEO of EMI Christian Music Group because of his "outstanding record as a music execu-tive and his lifelong commitment to Christian music

Though Bill Hearn reports that his father is in good health now and will continue to be a vital part of the company, he admits that his father's bospi tal stay last fall spurred some of the

recent changes. "I think that all along we had to look realistically, as a group, at a succession plan for Billy Ray," Bill Hearn says. "He certainly didn't want to run the day-to-day operations of EMI Christian Music Group forever.

So we knew it was going to be reality. However, we didn't plan on it quite as soon. I think his surgery in November, along with the fact that I felt confident that I was ready to handle the day-today [operations of EMI CMG], was a sign that we should consider moving a

York began his association with Sparrow as a guitariat/songwriter/ producer who worked with many Spsrrow artists. "Billy Ray and I worked together for years. Before I came to Sparrow, I played on his records. Then he brought me in 11 years ago to work at Sparrow and has treated me as part of the family." York says. "As a player, I interacted with a lot of labels, and there was always one guy who was-more than anything

amusement

else-excited about the music . . . I've always recognized that in Billy Ray. So the notion of coming to work for a com-pany that was run by a musician who understood artists is the thing that drew me to Sparrow."

During his 11 years with the company, York worked in the publishing and A&R departments and is credited with signing and developing some of Sparrow's top acts, including Steven Curtis Chapman, Margaret Becker, Susan Ashton, and Out Of The Grey. Bill Hearn says it was a pleasure to name York as his succes sor at Sparrow. "I couldn't be more proud," he says. "Yes, it is the first time in 19 years a Hearn has not been in that position, but no better shoes to fill that [slot] than Peter York with his dedicated service. There are a lot of similarities between Billy Ray and Peter. They are both musicians and incredible artist A&R people, I think, in essence, Sparrow has come full circle."

DIGITAL GARDEN (Continued from page 4)

Previously released domestically for the Macintosb platform by New Yorkbased Voyager Co., "P.A.W.S." will now be released by Digital Garden as a hybrid PC/Macintosh disc that accommodates both formats Sexton says Virgin was primed for

the new endeavor by the successful release of its multimedia projects with the Rolling Stonea: the "Voodoo Lounge" CD-ROM and the "Stripped" nced CD (Billboard, Oct. 21, 19 "I think that [Virgin] had already de-

cided that this was an area that we could not not be involved in," says Sexton. "Any entertainment company [must] be involved in multimedia, because record companies are no longer just record companies. They are entertainment companies, and they have to be prepared to be involved in every as-pect of media." Tom McGrew, VP of sales and mar-

keting at Cema Distribution, says that while Digital Garden releases will be distributed via Cema's traditional national account groups, which will be called on by the company's sales staff, the company will also bire software manufacturer representatives to promote the title to software retailers

Best Buy and Musicland are accounts we know and have a relationship with," he says. "On the flip side, with accounts that we don't know, we will use manufacturers' representatives who are familiar with those ac-Josh Warner, a multimedia consul-

tant for Virgin Records, says Virgin will aggressively market "P.A.W.S.," using an 800 information line, channel otions with key accounts such as Best Buy and Software, Etc., and an Internet promotion that will post no tices in online areas geared to dog lovers, parenting groups, and edutain ment buyers.

"On the marketing side, Virgin will be doing a lot of innovative things that the software industry is going to look at," says Warner. "Compared to regular software pub

lisbers, Virgin bas a better understanding of straight entertainment product, because they have been in this as for a relatively long time.

ARTIST(S)	Venne	Safe(s)	Gross Ticket Price(s)	Attendance Capacity	Francier
CAPET SINON HALL & OATES	Fox Rophy Ledgard Comm	Jon 21,22,25, 27	\$854,678 \$150/\$200/\$73/\$33	36,198 17,336, feur shows	Paget Enterlanment
BOD SECES	The Pyramid Memples	Jan 27	\$900,170 \$26	19,545 selfest	Mid-South Concor
AC/SC THE POOR	The Pyramid Merophis	Jon 17	\$396,962 \$24.50/\$18.50	16,463 solleut	Mrd-South Concor
DECONGE STRAIT TERRY CLARK	Ropp Arena. Lauregion Center Leuregion, Rp	Jon 16	\$352,666 \$22	16,390 selleut	Yamel Enterprises
COTT OSSICURSES SORTE LIFE OF AGONY	Controls in Morcester Mercester, Mass	Jan 20	\$350,700	14.628 salleyt	Don Law Co.
SANTANA Mila	Arranheed Pend Anahem Cald	Dec 30	\$225,140 \$40/\$25/\$20	12,769 sollout	Nedertander Organization
GZZY OSBOURNE SORW LIFE OF AGONT	Constitutes Spectrum Philadelphia	Jon 23	\$313,335 \$22.50	14,325 solesi	Becing Factory Cencerts
AC/DC THE POOR	TranderDome St. Patershurg, Fiz.	Jan. 20	\$293,674 \$24 56/\$27 50	12,963 15,800	. Celler Door
GEORGE STRAFT TERRI CLARE	The Capardome Larlayerte, Lo.	Jan 27	\$200,178 \$22.50	12,675 solest	Yarnel Enterprise:
ALAN SACKSON MADE NAVES EMBLIO	Salterora Arana Balterora	Jan. 27	1271.325 125	13,173 sobject	Musicentra Preds Chesapealle Cancerts

Continental Drift UNSIGNED ARTISTS AND REGIONAL NEWS

NEW YORK: Having penned pop hits for the likes of Taylor Dayne ("Don't Rush Me"), Alisha ("Too Turned On"), and Joey Lawrence ("Nothin" My Love Can't Fix"), New York-based singer/songwriter Alex Forbes is ready to make her mark as a recording artist and performer. The thirty-something Forbes has just completed an album with renowned producer Tony Visconti, who co-wrote much of the material and played on the project as well. Forhes, who stud-

ied with the late Doc Pomus and has collaborated with Cyndi Lauper-boasts a sweet, powerful alto and a gift for writing hook-laden songs with thought-provoking lyrics. Her most ed compositions include "Crossing The Rockies," "We're Still Here," and "Slowly Surely"-all of which blur the lines between folk, rock, and pop. Forbes also delivers a refr ing, acoustic reading of "Purple Haze" featuring Jimi Hen-drix Experience bassist Noel Redding. Besides bringing the album (titled "Just Floating Around In The Unspoken

Ether") to the attention of their friends in the music busines Forbes and Visconti plan a series of club showcases in New York, in which they will perform either as a duo or with a full band. Forbes also plans to hit the road with a portable PA system, playing solo gigs in locations where her album has generat-ed interest. Vaccount sums up Forbes' style as "psychodelic country rock," adding that she has "a lilt, a towag, and a bluesy voice." Forbes says the time is ripe for a mature singer/songwriter to emerge on the scene. "I'm all for bands [whose members lare 19 years old and can express where that's coming from, but I'm in my 30s and I'm not going to talk about the same things as a younger person," she says. "I'm not in my rebellious phase; I'm in my contemplative phase." Contact Forbes at 212-969-8554 or AlexZan@aol.com.

CHARLOTTE, N.C.: Charlotte quartet Laburnum went about things a little differently than most after forming a year and a half ago. The band wrote, recorded, and self-released its CD, "Unnoticed," on its own label, Ultra Fade, before it played

any live gigs together. "I knew people would take us more seriously if we had a CD out. And we also wanted to do it so people could buy one after having seen us," says guitarist/ocalist Wes Grasty. That strategy has paid off. Contrary to its title, "Unnoticed"-a textured, swirling collection of dreamy pop underscored by a fluid rhythm section and molten blasts of guitar chords-has gotten plenty of notice. It has garnered sirplay on numerous North Carolina college radio stations, including WXYC at the University of North Carolina, Chapel Hill; WXDU, Duke Univer-sity, Durham; and WQFS, University of North Carolina-



University of Southern California and the University of Puget Sound in Tacoma, Wash. Commercially, the disc has gotten play on WXRT Chicago and KREV Minneapolis. So far, the album has sold more than 500 units. The group, which also includes guitarist Taylor Short, drummer John Cates, and bassist/vocalist Adam Roth, nabbed two major awards in last year's music poll conducted by Charlotte's Creative Loafing magazine: The readers named Laburnum best new band, and the critics named Grasty best male singer. Contact the band at 704-339-0617 or ultrafade@sol.com. KEN IOUNGON

Greensboro. The band has also received play on stations at the

DALLAS: Diablo Sol has one small goal to accomplish this year: Get attention. After release of its second independent CD, that goal is becoming a reality as more radio stations add its music to the playlist. According to guitarist Brannon Brewer, cuts from the new album, "Rumble," have been added to 82 college, rock, and alternative stations, including Dallas' KTXQ and KNON and Fort Worth college station KTCU. Brower attributes the CD's success to the band's ins turity, although only six months senarated its first release, "Pound," and "Rumble" (both on the Red Onion Records label.) "We've matured in our songwrit-

ing approach to the music," he says.
"There's always some sort of basic guitar and bass lick, and then everybody feeds in equally from that point." While touring has been limited for the band, Brewer says the members (who also include Shawn Burke, vocals; Sean Chadwick, hass; and newest member Keith Thoresz, drums) are getting ready to take "Rumble" on the road in April and



rnia. In addition to headlining its ou Galaxy Club, Trees, and Club Clearview, the band has been asked to open for Pavement. The band's appeal, according to Brewer, comes from Dishlo Sol being a "straight-forward rock band... We've all been exposed to different kinds of masic over the years. De grown up with ACDG and Pink Floyd, but we've coupled (that) with norne Social Distortion and some Sex Pistols." Brewer says Diablo Sol's sudden exposure to media, club owners, fans, and labels is exactly what the band is shooting for in its quest to get signed. "It's a good thing, and we're happy shout it. But no one should ever by completely happy." Contact Dishlo Sol at 214-222-8738. CHARLENE ORR

'LED ZEPPELIN IV' NO. 4 BEST SELLER

(Continued from page 11)

The Whitney Houston-led soundtrack "Waiting To Exhale" (Arista) topped 4 million. She thus becomes the first female vocalist featured on two soundtracks with more than quadruple-platinum sales: Arista's 1992 soundtrack for "The Bodyguard" has been certified at 15 million. Country comedian Jeff Foxworthy becomes the first comic with two multiplatinum albums: His 1995 Warner Bros. release "Games Rednecks Play" went double-platinum in January, joining 1994's "You Might Be A Redneck If..." at that sales level. Rap duo Tha Dogg Pound (Death Rose/Intersected and rockers Collective Soul (Atlantic) and Edie Brickell & the New Bohemians (Geffen) all pulled in their

first multiplatinum discs. The Dogg Pound also made its platinum bow in January; the act was joined on the list of first-time million-sellers by singer/songwriter Joan Osborne (Blue Gorilla/Mercury), English modern rock act Oasis (Epic), pop-rockers the Rembrandts (Atlantic), and alternative quartet Foo Fighters (Roswell/Capitol).

Alabama's RCA album "In Pictures" became the group's 18th gold album, helping the act maintain its position as the country group with the most gold discs. First-time gold album award recipients include rappers Nas (Columbia), Genius/GZA (Geffen), Thug Life (Interscope), and Eightball & MJG (Suave House/Relativity); country singer Bryan White (Asylum); modern rock acts Rancid (Epitaph), Deep Blue Something (Inter-

scope), Seven Mary Three (Mam-

moth/Atlantie), and Korn (Epic); and con-

nporary Christian vocalist Kent Henry

(Hosanna! Music/Integrity). L.L. Cool J wrapped up his first platirrum single for 1 his collaboration with Boyz. II Men, "Hey Lover" (RAL/PolyGram). while Everything But The Girl (Atlantic) and 3T (Epic/MLI) corralled their first. gold singles. A complete list of January RIAA certifications follows.

MULTIPLATINUM ALBUMS Led Zeppelin, "Led Zeppelin IV" Atlantic, 16 million. ACDC, "Back In Black," Ates, 12 million. Howtin & the Rhaefish "Cracked Rese Viste" Atlantic 17

Kenny G, "Breathiese," Arista, 10 million. ah Carey, "Music Box," Columbia, Smillion. TLC. "CrumServCool." LaFace/Arista, 6 million. Counting Crows, "August & Everything After," Geffen, 6

Marish Carey, "Daydream," Columbia, 6 million. Michael Jackson, "Hillitory Dut Downs And Du-Book I' (turn ('Dhowel set) Fore 6 million Faster, "Hell Process Over" Geffer, figsillion Alamia Mortanetta, "Doctod Little Pill," Mozerick Receise.

Blues Traveler, "Four," A&M, 4 million. erries, "Everytooly Else Is Doing It, So Why Can't Wet." Island, 4 million. Various artists, soundtrack, "Weiting To Exhain," 4 millio Smoobling Pumpikins, "Sinesson Devent," Virgin, 4 million. Date Matthews Rand, "I halor The Table And Describe" BCA Smillon

Seel, "Seel," Sire, 3 million. Bush, "Sixteen Stone," Interscope, 3 million. Various setists, soundance, "Batmon Forever," Atlantic, 2 Edie Brickell & the New Bohernians, "Shooting Pubber

bunds At The Stars," Geffer, 2 million Beastie Boys, "Ill Concrumination," Copins, 2 million. The Dogg Pound, "Dogg Food," Death Row Interscope, 2

Alon Jackson "Overtor Hits Collection" Arists Nachville 2 million. R. Kelly, "R. Kelly," Jon. 2 million. Jeff Forwarths, "Genes Reducelo Pinc" Werner Bros., 2

Collective Soul, "Collective Soul," Atlantic, 2 million

PLATINUM ALBUMS ins. "Alice In Chairs." Columbia, its fourth. The Dogg Pound, "Dugg Food," Douth Row Interscope, its

his fifth.

ty his first

Green Day, "Insumplie," Reprise, its second Various artists, coundbrack, "Mortal Kombat," TVT Record Melison Etheridge, "Your Lattle Secret," Island, her fifth. se, "Relish," Blue Gorilla/Mercury, her first. R. Kelly, "R. Kelly," Jive, his third. Mest Lonf, "Welcome To The Neighborhood," MCA, his

one, "Something To Remember," Maverick, her 13th. Too Short, "Shorty The Pleng," Jhy. his fourth. Onnie. "What's The Story! Morning Glory!," Epic, its first. Rembrandta "LP" Finktra their first Fon Fighters, "Fig Fighters," Republic wited their first Vince Gill. "Suzumirs." MCA his separath 1.1. Cool J. "Mr Smith." DrC.lum his 60th.

GOLD ALBUMS In Chains, "Alor In Chains," Columbia, its fourth. The Dogg Pound, "Dogg Food," Death Row Interscope, its

on, "Greatest Hits Collection," Arrista Nuclei his sixth. Keet Henry, "All Hell King Jones," Housened Music lim

Quals, "What's The Street Marriag Glory!," Eale, its Def Leppard, "Vash-Greatest Hits," Mercury, its seventh Green Day, "Insumpiac," Regrice, its fourth, A.4. Issue, "All You Can Eas," Wherner Bros., her fourth Dwight Yorkum, "Gore," Reprise, his seventh. Carolisher, "Lucy" Maverick, its second. Luis Miguel, "El Concierto," WEA Latina, his third. harma, "In Pictures," RCA, its 18th. Ace Of Base, "The Bridge," Arista, its second Various artists, soundtruck, "Waiting To Exhale," Arista. Melissa Etheridge, "Your Little Socret," Island, her fifth. DC Talls, "Josep Press," Foredress, its third. R. Kelly, "R. Kelly," Jive, his third.

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A Tribe Colled Quest, "Physic's Instinctive Trassis & The Paths Of Rhythm," Jise, its third. Offsering, "Ignition," Epitaph, its second.

Rancid, "And Out Corse The Wolves," Epitasis, its first. Beyon White, "Bryon White," Asylum, his first, Thug Life, "Volume L" Interscope, its first. Deep Blue Something, "Home," Interrospe, as first. Bette Midler, "Bette Of Roses," Athenic, her eighth. Bjork, "Fost," Elektra, her second. L.L. Cool J. "Mr. Smith," Def Jorn, his stoth Tom Petty, "Playback" (six-CD bound set), MCA, his 12th.

Dionne Warwick, "Hearthreaker," Arista, her seweth Bob Seger, "It's A Mystery," Capitol, his 11th. Seven Mary Three, "American Standard," Massmorb/littlenetic true floor Norm "Korn" Eric its first Vince Gill "Supredry" MCA his secreth Eightball & MJG, "On Top Of The World," Suave Hame/Relativity their first

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ionica, "Refere You Walk Out Of My Life," Routh Aristo Kris Kross, "Tante's The Night," Ruffhouse Columbia, its

Exercition But The Girl "Mission" Athere its first 2T, "Anything," Epic M.U, its first. Joan Orborne "One Of Us." Hor Gorillo Mercury her first.

Assistance in preparing this story was provided by Douplas Reece.



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LABELS READY GENRE-BASED OLYMPICS ALBUMS

(Continued from page 1)

son, Amy Grant, and Patty Loveless. Louis Cunningham, VP of marketing for the Atlanta Centennial Olympic Properties, the marketing joint venture between the Atlanta Committee for the Olympic Games and the U.S. Olympic Team, says the idea for the project grew from a desire of the ACOG to expand the popularity of the games worldwide.

"The Olympics are viewed in som corners of the world as somewhat highbrow," says Cunningham, "so we wanted to make the event more grassroots and accessible. And what better way to do so than with a universal lan-

guage like music." Conspicuous by their exclusion, however, are two very down-to-earth music genres: rap and rock. The occasionally controversial and unpredictable elements associated with ran and rock, says Cunningham, precluded their inclusion in the project.

"There was a conscious decision not to include rap and rock," says Cunningham, "because we didn't know three years ago when we started the project where those movements were ding. We pushed the [genre] envelope as far as we could."

Virtually all phases of the five album productions, ranging from cover art to songs, had to pass muster with ACOP But Cunningham notes that while the U.S. Olympic Committee is concerned about "making sure the music meets our standards," he adds that with the caliber of producer and artists that we are involved with, it's

never really been a concern of ours Cunningham says an undisclosed percentage of the profits of the album sales and attendant merchandise will henefit ACOG the U.S. Olympic team, and the Olympic teams in the countries where the albums and merchandise are sold.

'COFFEE TABLE' SET

Along with the individual releases by the participating labels, each of which will market and distribute its own album, Cunningham says ACOP will issue a "coffee-table quality" boxed set containing all five albums.

He adds that phone orders for the collection which is so yet untitled and will retail for \$80, will be taken via a toll-free telephone number that will be in service beginning in April. There are no plans at present to sell the boxed set at retail, except on-site at the games.

"Another strong aspect of these recording projects," adds Cunningham, "is that the albums offer an op portunity for our Olympic sponsors to use genre-specific music to hit particular ethnic and lifestyle groups.

For instance says Cunningham a soft-drink or a fast-food company could partner with the appropriate label to link its product to a title with point-ofpurchase displays. Cunningham did not rule out the possibility of a fast-

food store becoming a point of sale for the individual albums as well. Coca-Cola linked with Time Warner and NBC Sports for a 1992 Olympics promotion that included a giveaway of CDs and cassettes with Coca-Cola

products (Billboard, June 27, 1992). Also in '92, Warner Bros. released an Olympics-themed album, "Barcelona which peaked at No. 32 on The Billboard 200 during the '92 Olympiad and spawned several hit singles (Billboard, Sept. 19, 1992). The album has



BOYZ II MEN

sold 250,000 units to date, according to

The five 1996 allums are in various stages of production. The Sony Classical release, "Summon The Heroes, and the MCA/Nashville release, "One Voice," are finished. Both albums are due out April 23.

EMI Latin's "Voces Unidas" (United Voices) is almost halfway completed and is slated to be released in April or May. Scheduled to ship in late May or early June are LaFace's "Rhythm Of The Games" and DMX's as-yet-untitled jazz album.

"Summon The Heroes" was produced by John Williams and recorded by the Boston Pops Orchestra and the Tanglewood Festival Chorus. Says executive producer Laraine Perri. who notes the altum's title track is the official Olympic theme, "We didn't want an album with a sequence of brass fanfares: we wanted musical variety to be played in a programmatic, appealing way

Also included on "Summon The He roes" are the Williams-penned Olympic themes "Olympic Fanfare" led with the well-known "Bugler's Dream") and the previously un-

recorded "Olympic Spirit"; Vangelis' "Chariots Of Fire" and "Conquest Of Fire"; and a previously unrecorded composition by Leonard Bernstein titled "Olympic Hymn." MCA/Nashville president Tony

Brown says he did not want "One Voice" to "just represent country music, but Nashville-because Nashville is like a musical melting pot. So I got a lot of country artists and crossed them with pop artists.

Brown also crossed languages on Nanci Griffith's "From A Distance" on which Griffith sings in English Mayer. icks front man Raul Malo sings in

Spanish, and Donna Summer sings in German. The album's leadoff single. "You Believed In Me." by Karla Bonoff and the Nitty Gritty Dirt Band, will be released March 11. All tracks on "One Voice" were pro

duced by Michael Omartian, except for a classical-rooted cut recorded and produced by Mark O'Connor. Rounding out the recording cast of "One Voice" are Trisha Yearwood, Vince Gill, Patty Loveless, Amy Grant, Willie Nelson, Chet Atkins, Lorrie Morgan, Marty Stuart, Mac McAnally, Alison Krauss, John Berry, Béla Fleck, and Paul Franklin.

"Voces Unidas" is a Spanish-lanage record that label president Jose Béhar says is based on a message of inter-nation unity directed toward Latin America and Spain.

"Hispanics in Latin America and

Spain have different cultures and customs, but there is a spiritual thing that brings us together which is the lansays Béhar, "So we wanted guage,' omebody prominent from each of the Hispanic countries with the idea that everybody could identify with one of their favorite stars, while perhaps getting turned on to artists from other countries that they may not be familiar

"Voces Unidas" boasts a who's who of Latino idois from seven countries. The first single, "Puedes Llegar," is the Spanish-language counterpart to "Reach" by Gloria Estefan, which will be on "Rhythm Of The Games." The single will be serviced to radio in March.

Written by Estefan and produced by her husband, Emilio Estefan Jr., Puedes Llegar" showcases an allstar Latino chorus featuring Plácido Domingo, Jon Secada, Julio Iglesias. Juan Luis Guerra, José Luis Rodriguez, Patricia Sosa, and Brazilian superstar Roberto Carlos.

Other prominent Latin artists apearing on the album include Cristian, Marc Anthony, India, Emilio Estefan Jr., Luz Casal, Marta Sánchez, Thalía. Ednita Nazario, the Barrio Boyzz, Graciela Beltrán, Lucero, Paulina Rubio, Pandora, and Mijares.

Further, Béhar enlisted a slew of standout producers from the Latino nusic world, led by K.C. Porter, A.B. Quintanilla III, and Christian de Walden, Béhar says a Spanish-language TV special centered on the album may air in August. Rhythm Of The Games" continues



PATTY LOVELESS

to take shape, as LaFace co-owner Edmonds assembles the lineup of artists and producers. "As the games have gotten closer,

the project has been kind of growing and now everybody kind of wants to be a part of it," says Edmonds. The producer/recording star says that production on the album has been slowed by "deep" label politics, which, he adds, is par for the course on multiartist concept albums. Grounded in the Olympic ideals of

honorable competition and realizing one's potential, "The Rhythm Of The Games" sports the tentative leadoff single "Reach," co-written by Gloria Estefan and Diane Warren and produced by Emilio Estefan Jr. Tevin Campbell cut a cover of the standard "It's Impossible," produced by Edmonds, who says that he and David Foster are co-helming a track for Vanessa Williams. Edmonds adds that the record's first single will probably come out in early June. Edmonds himself will record a

track, as will confirmed guest stars Luther Vandross, Boyz II Men, R. Kelly, and Toni Braxton.

Digital music programmer DMX. which has just signed on to the Olympics project, will make its major

league bow as a record label with the Olympie jazz album. Company CEO and chairman of the board Bob Rubenstein says the record

will contain Olympic-related music "to the extent that you can match the Olympies to the music But it's not the job of the artist to be Olympic-oriented; we just want good representative music Rubenstein has yet to confirm par-ticinating artists, but notes that the

record will contain vocal as well as instrumental entries. A distribution deal with a major is in the works, he adds. With all the album deals now locked up with the labels, ACOP's Cunningham waxes euphoric about the ambitious

scope of the Olympics album package. There have been compilations in the past," says Cunningham, "but never has it been done to this scale or magnitude where each genre of music has the best artist from that genre."

FOLK IMPLOSION'S SUCCESS 'NATURAL' FOR COMMUNION (Continued from page 11)

badoh, says he's not sure if he's ready or willing to take the major-label

"Natural One" is No. 9 on the Modern Rock Tracks chart and No. 35 on Hot 100 Singles this week. The single bas sold more than 78,000 units, according to SoundScan. The song has had a long life at modern rock radio; it debuted four months ago at No. 35 on Modern Rock Tracks.

"The Folk Implosion" EP, recorded on a 4-track and released Jan. 29, features songs culled from 1994's "Eleca limited-edition vinyl EF released in Belgium on Ubik. The new EP also includes two of the remaining tracks from those "bedroom sessions recorded at the home of Folk Implosion's John Davis.

Since there were only 500 copies for Electric Idiot'l, fans were getting pretty cranky about getting copies of it, so we figured we'd tack them onto the new stuff," says Paul Ashby, who handles distribution, sales, and publicity at San Francisco-based Communion, which is owned by the larger indie Revolver. "We're shipping twice what the label has ever shipped before Take A Look Inside' was a widespread cult item and a big hit with Sebadoh fans. Now it's mushroomed and major chains are picking it up, and the modern rock kids are getting into it."

John Artale, purchasi the 143-store National Record Mart chain based in Carnegie, Pa., says the chain moved "Take A Look Inside" from only its college-area stores to its other locations because of the success of "Natural One."

Likewise, Hugh Jones, marketing manager at the three Cellophane Square stores in the Seattle area, sava that "Take A Look Inside" has picked up dramatically since "Natural One"

Regardless of the strong commercial

radio base, Communion is only servicing select modern rock stations-concentrating on New York, Boston, Los Angeles, and San Francisco-with the EP. Its main focus is on college radio. Ashby says the reason for not servicing all rock stations with the EP is be-

cause "if you send one copy out, then you get them asking for 15 more for their DJs who have free plays on their shifts. That's repugnant . . . especially when each copy comes out of the band's royalties. We want [radio] to come to us. Fans of "Natural One" shouldn't

expect anything that sounds like that song on the new release. The EP features shorter, rawer, yet still melodic songs. While a few songs ("Mood Swing" and the aptly titled "Lo-Fi Suicide") on the new EP have modern rock radio potential, the low fidelity of the recordings makes them unlikely candidates for mass airplay outside of college radio.

Mark Hamilton, PD at modern rock KNRK Portland, Ore., says that listeners at his station would be eager to hear new songs from the Folk Implosion As for the lo-fi quality Hamilton didn't rule out playing the EP. "I'd have to hear how it sounds," he says. The label will promote the release mainly with fanzine advertising and ne-stop co-op advertising. No tour

dates were planned at press time. The "Natural One" explosion has taken Barlow, who has also recorded under the names Deluxx Folk Implosion and Sentridoh and was a founding member of Dinosaur (later named Di-

nosaur Jr), reluctantly up from the un-"It's funny to watch ['Natural One'] become a hit. It was a complete accident, though it's a nice surprise," says Boston-based Barlow, who is in the

derground.

studio recording the new Folk Imple sion album and is also mixing the new Sebadoh album, tentatively due in August. "At the same time, I'm not thinking, This is my break. Strike on all levels. Now!"

One of the reasons Barlow is hesitant to go to a major label is because he believes a band can sell as many records on an indie label without having to put itself on "the hype machine I would hate to get on a major, have everyone say this is the big follow-up,

and, for whatever reason, I get left bigh and dry," says Barlow, who admits his chances are slim for having an other song as hot as "Natural One. The thing that keeps us to smaller labels is that we know them and have a

certain allegiance to them, as well. It's not so much my fear of success, though I may have one "You can't judge yourself based on national success," he continues. "You

can find hundreds of thousands of peode to love your music and never be in People magazine. I mean, there are a lot of people out there, and they're not all watching MTV," he adds. However Rerlow admits that he

husn't entirely closed the door to the idea of going to a major. He's also not sure if the next Sehadoh album should he distributed by Alternative Distribution Alliance or by Elektra, through its new deal with Sub Pop. "I don't want to get caught up in the

feeling that if I don't make a huge career decision now, [the opportunity] will never come back, which might be the case, but I'm fine where I am now. adds Barlow, "Schadoh is doing well for the kind of band we are, and, for the way I live, it's perfect. The Folk Implosion [success] is just the cherry on the cake."

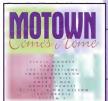
CARRIE BORZILLO

VIOTOWN WISHES TO CONGRATULATE



(DUET W/MARIAH CAREY)





AND THE FEATURED ARTISTS ON THIS ALBUM



FOR THEIR GRAMMY AWARD NOMINATIONS.

BILLBOARD'S HEATSEEKERS ALBUM CHART

WEEK	WEEK	WKS, ON CHART	COMPILED FOR WEEK ENDING FERRUARY ID, 1996 FROM A NATION. SOUND SCAP. AL SAMPLE OF RETAIL STORE AND RICK SALES REPORTS COLLECTED. TO COMPILED, AND PROVIDED BY ARTIST LAGS. IS NUMBER DISTRIBUTING LABEL ISUGGESTED LIST PRICE OR FOLLOW/LENT FOR CASSETTECOD.	top 10	XX of Tr	e to acc	it lists the best-selling littles by new and devel and 200 chart. When an album reaches this ear on the Heatscellers chart. All albums are as with the greatest sales gains. © 1996 Bills on the selling little sales gains.
			* * * NO.1 * * *	21	21	26	THE IMMORTALS VERNON YARD 3962
Œ)	3	4	SPACEHOG HEVSIRE 61834/EEB (10.98/15.98) RESIDENT ALIEN	22	15	23	POINT OF GRACE WORD 67049/EPIC (
8	1	24	TERRI CLARK MERCURY NASHVILLE 526991 (10.90 CQ/15.90) TERRI CLARK	(23)	26	34	RHETT AKINS DECCA 11098/MCA (10.5
8	8	12	KENNY WAYNE SHEPHERD GAMT 24621/MARNER BROS. 110 90/15 560 LEDBETTER HEIGHTS	14	15	14	MANDY PATINKIN NONESUCH 79392/
8	2	24	GARBAGE ALMO SOUNDS 80004*/GEFFEN (10 98/16 98) GARBAGE	22	26	23	JEFF CARSON MCG CURB 77744/CURB
8	8	5	FOR SQUIRRELS 550 MUSIC 67150/EPIC 17.98 EQ/11.980 EXAMPLE	26	14	2	GOLDEN SMOG HYRODISC 10325 (11 5
8	5	12	3T MUNISSO MUSIC 5745QEPIC (10 98 EQ/15 98) BROTHERHOOD	23	15		SON VOLT WARNER BIRDS 46010 (10.9)
D	13	21	JARS OF CLAY ESSENTIAL/SILVERTONE 415LQ/JME (10 98/15.98) JARS OF CLAY	(28)	15	2	LONESTAR INA 66642/RCA (9.96/15.9)
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8	8	11	TERRY ELLIS EASTWEST 61057/EEG (10 98/16-90) SOUTHERN GAL	22	21	11	DARYLE SINGLETARY GOAT 24000
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14	11	118	ADAM SANDLER ● WARNER BROS, 45393 (9 98/15/96) THEY'RE ALL GONNA LAUGH AT YOU	34)		1	ROBERT BONFIGLIO HIGH HARMONY
15	16	14	FROST RUTHLESS 1504*/RELATIVITY 110 98/16:981 SMILE NOW, DIE LATER	35	38	3	RUBY CREATION/WORK 67458/COLUMBIA
16	22	16	DEBORAH COX ARISTA 18781 (10 98/15 98) DEBORAH COX	36	33	3	POE MODERN 92605/AG (10 98/15 98)
17	18	10	GROUP HOME PRYDAMFFER 1246799/ISLANG (10.98/16.98) LIVIN' PROOF	\Im	-	2	ENRIQUE IGLESIAS FONOVISA 0506 (
16	17	18	JEWEL ATLANTIC 8270QNG (7:59/11:58) PIECES OF YOU	38	31	11	BONEY JAMES WARNER BROS. 45913
19	23	6	DOUG SUPERNAW GIANT 24639WARNER BROS. (10.98/15.98) YOU STILL GOT ME	39	29	3	L.A.D. HOLLYWOOD 62036110.98/15.98/
20	24	24	EDWIN MCCAIN LAWA 92597/MG (10.98/15.98) HONOR AMONG THIEVES	(40)	_	1/	BIG MOUNTAIN GANT 24633WIRNET

21	21	26	THE IMMORTALS VERNON YARD 39629/VIRGIN (9.98/15.98)	MORTAL KOMBAT: THE ALBUM
22	15	23	POINT OF GRACE WORD 67049/EPIC (9:56 EQLS:56)	THE WHOLE TRUTH
23)	26	34	RHETT AKINS DECCA 11098/MCA (10.98/15.98)	A THOUSAND MEMORIES
14	15	14	MANDY PATINKIN NONESUCH 793932/4G (10 19/16 58)	OSCAR & STEVE
22	26	23	JEFF CARSON MCG CURB 77744/CURB (10.98/15.98)	JEFF CARSON
26	14	2	GOLDEN SMOG RYKODISC 10325 (11 96/16.96)	DOWN BY THE OLD MAINSTREAM
23	15	1	SON VOLT WARNER BIROS 46010 (10 99/15 98)	TRACE
28)	15	2	LONESTAR BNA 66642/RCA (9.96/15.91)	LONESTAR
23	23	- 13	PURE SOUL STEP SUMMITTERSCOPE 92658/4G (10.99/16.98)	PURE SOUL
20	21	11	DARYLE SINGLETARY GIANT 24606/WILLINER DIACS (10.94)15	98) DARYLE SINGLETARY
31)	-	1	DARRYL WILLIAMS RAZOR EDGE 2821 (9.98/16.98)	MORTAL CITY
32	32	2	LOUD LUCY DGC 24733/GEFFEN (9.96/12.98)	BREATHE
33)	-	1	FUN FACTORY CURB EGEL 77824CURB (10 98/15 98)	FUN-TASTIC
34)		1	ROBERT BONFIGLIO HIGH HARMONY 1001 (9.98/14.95)	ROMANCES
35	38	3	RUBY CREATION/WORK 67458/COLUMBIA (10.98/15.98)	SALT PETER
36	33	3	POE MODERN 92605/4G (10 98/15 98)	HELLO
37)	-	2	ENRIQUE IGLESIAS FONOVISA 0506 (9:56/13:96)	ENRIQUE IGLESIAS
36	31	11	BONEY JAMES WARNER BROS. 45913 (10.98/15.98)	SECUCTION
39	29	3	L.A.D. HOLLYWOOD 62036 (10.98/15.98)	RIGIN' LOW
An)	_	1	RIC MOUNTAIN CHANT SACESSMERNED BROSS (10 SRIES SRIE	RESISTANCE

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS

S EASONED SWEDES: Eclectic public station KCRW Los Angeles and crosstown dern rock powerhouse KROO rarely break records simultaneously, but it has happened with the Swedish nport of "Bluster" from Stockholm's Salt

Now modern rockers nationwide have taken hold of the song, and this week it moves from No. 34 to No. 26 on

Heartland Pop. Straight from Bloomington, Ind., comes a sparkling pop debut from the Mysteries Of Life, whose "Keep A Secret" is due Feb. 27 on RCA The hand features former Blake Babies and Antenna drummar Frede Love and former Antenna guitarist Jake Smith. Going Through The Motions* is being worked to collega radio and triple-A KRCO Boulder Colo has already spun it.

the Modern Rock Tracks chart. The track is from the band's "Bluster" EP on Island Independent and is also from the group's forthcoming Island "Auscultate," due debut. March 5. Due to the strong radio response in L.A.—and later at KITS (Live 105) San Francisco and KOME San Jose. Calif.—Island rushed the single to radio and the EP to West Coast retailers earlier than

expected. The EP landed on shelves nationwide on Jan. 23. "We had the West Coast locked in before Christmas.

and we weren't going with the single until Jan. 23," says Adam Pollock, associate director of marketing at Island.

The trio hits the road with abelmates Local H Thursday (8)-March 9 for West Coast and Midwest dates. The band will do full seta at retail outlets along the way and return

for a larger U.S. tour in mid-March. W ALT MINK RETURNS: It looks like Walt Mink's time has finally come.

After slugging it out on the Minneapolis club scene for years, releasing two promising

albums on Caroline, signing with Columbia Records, and quickly leaving due to internal turmoil, the band is finally getting the recognition it deserves. Its major-label debut and first album in three years, "El Producto," was released on Atlantie Jan. 16 and ranked No. 9 in the West North Central Regional Roundup for the week ending Feb. 3, (The Regional Roundups rank albums by new and developing bands.) Sales in the region

were fueled by a Jan. 22 Rock



Beyond Brad. Jeremy Toback steps out from underground rockers Brad (Stone Gossard's side project) for his self-titled debut EP, due Feb 27 on CherryDisc. "The Words Rehind Words* goes to triple-A, college, end modern rock radio in lata February. A full-length album is due on RCA in March

REGIONAL HEATSEEKERS



THE REGIONAL ROUNDUP Rotating top-10 lists of best-selling titles by new & developing artists. SOUTH CENTRAL

1. Teel Clark Sym Clark

2. Mystbal Min Off Mysbal

3. La Trope F A Un Nurvo Nivel

4. The Tree

5. Spacehog Ricklett Alen

6. Pyle Aukudik Como Se Estron

7. Intecable Coro Shando

8. Jestel Deseye, Timiding About You

8. Jestel Deseye, Timiding About You

inge Gartage Simile Now, Die Later 3. Prest Smie Nov. De Lat 4. 37 Brotherhood 5. LA.O. Rider Low 6. Spaceling Raydort Aller 7. Big Meustain Resistance 8. Entique Iglesias Enroya 9. Ruby Satt Peter

for Choice concert at First Avenue in Minneapolis, featuring Walt Mink and Soul Asylum, whom the band has toured with in the past.

Walt Mink took its name from a professor at Macalester College in St. Paul, Minn., which the hard-rocking, guitar-driven band's members

attended. They embark on a week of East Coast dates with Buffalo Tom Feb. 2. After these dates. John Raso, product manager at Atlantic, says the label expects to get the band some good opening slots and keep it on the road

throughout the year At radio, the label is initially targeting college and metal stations with three tracks: "Listen Up," "Sunshine M. and "Up & Out." In mid-February, the label plans to work

"Everything Worth-while" to album rock and modern rock stations, marking the band's first big push at commercial radio.

IJ NWINDING AT RADIO: Capricorn's Shoveljerk is racking up album rock and modern rock spins on "Unwind," its first single from its debut, "Swarm." The album, produced by Don Gilmore, who bas worked with Temple

Pearl Jam, is due Feb. 13. The band, formerly known as Bleck Happy, certainly nabs the award for the most obscure and hard to pronounce hometown-Coeur d'Alene, Idaho,

RIDE 'EM COWBOYS: Galactic Cowboys return three years after their last album on Geffen with a new set on Metal Blade, "Machine Fish," released Jan. 30. The band hits the road with metal heavyweights Anthrey for a Furopean arena tour through March

 The Cowboys will headline a four-week U.S. club tour start-ing March 29, before performing at the mammoth Dynamo Festival in Holland in late April.

ROAD WORK: American's Jonny Polonsky landed the opening slot for labelmate Frank Black's U.S. tour from Feb. 19-March 8 . . . London's Hagfish hit the road Jan. 26 for a tour mostly of the West Coast. The Dallas-based band opens for Epitaph's NOFX for a string of dates in Texas and New Orleans. London has just released the band's second sin-



Multitalented. Malyasia born alternative world artist Zuriani will perform March 3 at the Los Angeles Marethon The artist who has produced several successful albums in Maleysie, has her self-titled multimedia debut out on AIX Entertainment.

gle, "Happiness," from its "Hagfish . . . Rocks Your Lame Ass

Once the epitome of "square," the mood music of the futuristic '50s and early '60s is attracting an active, young crowd hungry for hip. What's behind the latest "throwaway culture that's been rediscovered"?

BY CHRIS MORRIS

uan Gorcio Esquivel still 't believe the revival of fortunes. The Mexican oder, who recorded his pixillated variety of ace-age bachelor pad sic" prolifically in the '50s and '60s, thought he was largely forgotten by the pubever, in recent years, new fans have been beating a path to his door

"Once," Esquivel recolls, "o cou-ple of disc jockeys from Chicago—I think their name is Joe and Jackcolled me...They told me they were very happy with the recordings. I told them. I'm very hoppy that you like the music.' They told me, 'No, we don't like the music—we love it.' I osked, 'How old ore you?' and [Joe] said, 'I om 19, and Jack is 20."

"So I said, 'This is wonderful, because this is an audience I did not ect to reach, ever, because in the doys I did recordings, we tried to cater to all the people. We tried to cater to the mature oudience, because some-how [Esquivel's label] RCA was trying to reach people from 40 years up.
They had the impression that they were the people with money."

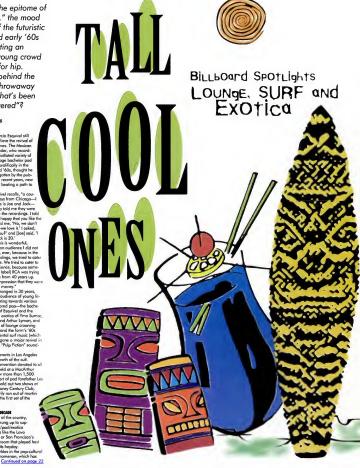
the people with money."

Times have changed in 30 years, and a grawing audience of young listeners is gravitating towards various strains of '50s-bred pop—the bachelor-pad music of Esquivel and the Three Suns, the exotica of Ymo Sum Martin Denry and Arthur Lyman, and the many styles of lounge crooning ond bapping-and the form's '60s cousin, instrumental surf music (which itself has undergone a major revival in the wake of the "Pulp Fiction" soundtrack).

Some recent events in Los Angeles bespeak the growth of the cult. "Exoticon," o convention devoted to all things lounge held at a MacArthur Pork hotel, drew more than 1,500 people. A concert of pad forefather Les Baxter's music sold out two shows of Century City's toney Century Club, which temporarily ran out of mortini glosses during the first set of the

BREWING FOR A DECADE In some ports of the country, venues have sprung up to sup-

port the lounge/pod/exotica lifestyle—outlets like the Lava Lounge in L.A., or Son Francisco's Bimba's, a ballroom that played host to the music in its heyday. Like most winkles in the pop-culturo fobric, this phenomenon, which hos



BILLBOARD FEBRUARY 10, 1996

TAIL COOL ONES

Coming Right Up: **Imminent** issues

COMPILED BY RICHARD HENDERSON

obered as they have been by the recent passing of Dean Martin (the Coloraus of Phodes of Launge), bach-pad followers nonetheless look hopefully to the future in search of sonic tonics. The next few months are ripe with pramise, as an increasing number of record companies respons to the collective thirst of Cocktail

FEBRUARY

Rare Surf Val. 3"

Fathoms" [Boston

"Ultra-Launge" [Six various-artist cam-

pilations, to be followed by a series

(Various artists). Rare Surf Val. 4"

Narious artists)

surf-band debut]

exatico genre]

Islanders).

Rilly Orchestra).

The Fathoms

Cugat, Edmundo Ros, Yma Sumac, Perez Prodol Vol.4: Easy Rhythms For Your Cacktail Haur" [Richard Hayman, Perrey & Kingsley, Enoch Light]. Val. 5: The Best Of The Arthur Lyman Group. "Vol. 6: More Of The Best Of The Arthur Lyman Group'

"Shots In The Dork" [Henry Moncini tribute album, featuring The Wonderful World Of Joey, Tiki-Tanes, Joey Altruda, Man Or Astro-

Man, Davie Allan & The Arraws, Blue Hawaiians, athers



Ventures "Surfing" Challengers "Killer Surf: Best Of The

Challengers"

of classic-album reissues from the Vol. 1 "Mondo Exotico" (Mortin Denny, Les Baxter, the Out-Val. 2 "Mamba Fever" [Yma Sumac, May's Rica Mamba Vol. 3 "Space-Capades" [Tak Shindo, Alvino Ray, The Bobby Hammack Cambal Vol. 4 "Bachelor Pad Royale" [Nelson Riddle, Sam Butera, Jimmie Haskell] Vol. 5 "Wild, Cool & Swingin" [Bobby Darin, Peggy Lee, Louis Primal.

Val. 6 "Rhapsadesia" (Julie Landon. Muzzy Marcellino, Jackie Gleason) Catasonic Joc Zinder "Chairs I Have Knawn" [Late L.A. writer/

club host fuses Middle Eastern with loungel DCC Compact

"Music For A Bachelar's Den Val. 2: Exatica

[Continuation of DCC's series Includes Les Baxter, Arthur Lyman, Ethyl Azama, South Sea Serenaders]. "Val. 3: Latin Rhythms In Hi-Fi" [Xavier

lens San

The Tiki-Tanes "Taboo Planet

Aesa/Blue Moon The Mermen "Songs Of The Cows"

Cocktail Mix Vol. 1: Bachelor's Guide To The Galaxy" [The Three Suns, Alvino Rey, Lenny Dee, athers). "Val.2: Martini Madness" [Mel Torme,

Ann-Margret, Cannie Francis].
"Val.3: Swingin' Singles" [Sammy
Continued on page 25

MOOD MUSIC GETS HIP

Cantinued from page 21

evoloded into the public eve during the last two years. has been brewing in the hipster underground for our a decade

Irwin Chusid-a grand master of bochelar-pad music who has compiled Ror/None Records' two hotselling Esquivel collections and sets for series by RCA and Rhino-says, "When the thing started, it was (champianed by) these undergraund cartoonists and loony record-collectors This was never supposed to hit Newsweek, or the cover of Billboard for that mat-

Chusid was directed to the music by an underground cartoonist named Kaz. "He was playing me a tope of this stuff that he'd gat from this guy named Byron Werner," he recalls, "I would say this was 1984. It had to be a third- or fourth-generation tape; half the stuff was probably in mano. I remember hearing it and going, You know, this stuff never sounded so good before. Why is it?' He picked out the weirdest. wildest, most eccentric of what I would have termed 'easy listening,' and it was an entirely different perspective on

Some fans, like L.A. DJ Señor Amar, literally acquired the music from their elders. "I started by picking up this music from my parents-anything from

Last Episade Of Les Baxter"

nysus) a" (GNP/Crescendo.)

or Of Hall'

RAN & THE SURF ACES

S. JR.:



Tom Jones to Don Ha

to Singtra and all those guys," he explains, and then as I got into collecting, my knowledge of the Latin stuff or evotion or space. one harbelor pon onew.

TREMOCETTERS EYE HIRVAHA Som Wirk who works

by day in the A&R department of American Recardings, was so swep

ray by the music and its attendant culture that, with partner Bradley Temkin, he started the magazine Lounge in L.A. in September 1994.

Today, the bi-manthly publication boosts a free circulation of 10,000. Wick sees an affection for the music as the result of a reaction to the aredominant trends of the '90s. He says "When four-chard punk music exploded with Nirvana, the people who you would consider the true trendsetters

were really looking far something new "It's like comfart food." Wick cantinuse "It's a throwback to a time in nost war America when America was areas Yau're talking about '46 to '65, when America was the tan country everything seemed very secure. It's never



just the music—there's a big sociological aspect to it, because you also have the dress, the lifestyle. It's all tied

Continued on page 27

Tall Cool Library

With an eye toward assisting the neophyte listener who might be compiling a store of the audibly exotic, following is a selected guide to what's available in the overlapping realms of lounge, exetica and atmospheric surf.

en's Island: The Music of An echanted Isle" (Del-Fi) Age Bochelor Pad Music* c From A Sparkling Plane tolls With Joey" (Will Records)

ows & Presbyterians ENOCH LIGHT & HIS LIGHT BRIGADE

RIVELS: "Intoxical Best Of The Revels"

(Sundozed)

THIS & BUTT

22

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TAIL COOL ONES

NEWS ON THE ROCKS SOUND SCOOPS FROM DICK HENDERSON

oms Up: Attendees of Christmas parties throughout Hollywood's entertainment industry heard loads o' lounge in late '95...Caraline Recards featured their new Scamp-label MAR-TIN DENNY re-ish throughout the festivi ties...The gong from television hit "ER" fell in love with THE WONDERFUL WORLD OF JOEY during a recent Hause Of Blues date, then asked JOE SEHEE and his fellow exation their Malibu Xmas bash, Steven Spielberg, Anthany Edwards and the "ER" gong gat the full cocktail-a-ga-ga treatment, including live theremin accompaniment...JOEY ALTRUDA, bandleader extraordinaire and auteur of Will Records' recent release "Cocktails With Joev." hasted a tribute to the late LES BAXTER at L.A.'s Century Club in November, Altrudo led o 20-piece orchestra through a program of Baxter's coalest compositions...Just A Gigolo And A Jill: KEELY SMITH and SAM BUTERA wawing the faithful at Vegas' Desert Inn. Though they cap their current six-week stand in mid-Feb, Keely plans to elease her tribute album "Keely Sings Sinotra" this spring. Cut of Copital ('natch) before the Xmas hali-daze, Miss Smith's valentine-in-song salutes that B0th Singtro birthday that you might have heard about...Meanwhile, a man who is a Rat Pack unta himself. Bay Area

phenam BUD E. LUV, just finished a

week at the New Orleans Room at San Fran's Fairmont Hotel, Barnstorming the Left Coast, Luv next checked into L.A.'s Luno Park prior to recording tracks for on upcoming release. A full donce card for this cat. Of the "laungey-come-latelies," Bud E. doesn't sweat the

Bud E. doesn't sweat the difference between the genuine orticle (such as thimself) and the guys who just left their grunge-bond gigs: "They don't spend top dollar on their threads onyway." Obviously, the ersoit types need same quality time with "You Oughto Be Me: How To Be A Lounge Singer & Live Live Com' by the Tobulous Bud E. Luv (St. Mortin's.

Press)...Mission

Position: As long as we're in Baghdad-By-The-Bay, we must mention Bruna's, the Frisco eadery recently remadeled in '50s exotic style. Co-owner JON VARNE-DOE sez that ESQUIVEL, the THREE SUNS "and all those guys" are in heavy rotation at his Mission-district (Missian at 20th) hotspot.

Apple Swingin's Connaisseur of exatic and esateric audia, IRWIN CHUSID of New Jersey's KPMU, checks in with reports of the respective scenes at NYC clubs Fez and Mercury Loungesoon to appear of Fez are BEAT POSITIVE, which Chusid describes as a four-

MEL TORME," and DAVE'S TRUE STORY featuring the smaky, tarch variets of KELLY FLINT. Irwin, by the way, is the guy whose prescient ears brought Esquivel's sounds into the '90s. The Big "1" has lots cotic projects in the pipeline...Fo those of you seeking to purchase hard to-find bachelar-pad CDs, look no fur ther than the "WFMU Cotolog Of Curiasities" (P.O.Box 156B, Monte N.J. 07042)...Baby Elevator Walks JOSEPH LANZA, that most articulate his rian whose books on "Elevatar Music" and "The Cocktoil" are essential reads has been topped to do the liner notes fo Dal.F. Paccarde' HENRY MANCINI trib ute, "Shots in The Dark," featuring of tributions from DAVIE ALLAN & THE ARROWS, The Wonderful World Of Joey, POISON IVY (af Cromps fome) The WONDERMINTS, The TIKI GODS (featuring ex-Cars ELLIOT EASTON), oll recorded in Delphanic Sound. "Shots" ships this month...Bombs Away: Meanwhile, SENOR AMOR, hast of KXLU's "Molotov Cocktail Hour" (now in its seventh year an L.A.'s airwaves), is a DJ in demand, dispensing the sounds of lounge weekly with gigs at L.A.'s Smalls Three Of Clubs, Union and Lulu's Lounge-A-Go-Go. Whatever he's drinking, I'll have a dauble...While in the radiophonic realm, TONY TUCCI, hast of internationally syndicated "Cafe Narcosis," describes his Japonese audi

piece that's caught "the sound of ea



San Free listening posts Brue

ence as being "way ahead of the Roberth Doolstylinspired Sai" and gees an to tell of a club collect Extract on an tell of a club collect Extract on the International Collect Control of the International Collect Col



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BILLBOARD SPOTLIGHT



IMMINENT ISSUES

Continued from page 22 Dovis Jr., Dean Mortinl

Rykodisc 'Shaken Nat Stirred" (Reissue of '50s & '60s Hi Fi lobel moteriol; Arthur Lyman, Jack (Banga) Burger, The In Graup, James Bond And His Sextet)

SubPop Combustible Edison, "Schizophonic"

Sundazed

Marketts "Out Of Limits"

Sympathy For The Record

Karlo Pandit "Exotica 2000" [First album in twa decades by '50s TV keyboord-guru, produced by Joe Sehee of The Wonderful World Of Joeyl

Upstart/Rounder Teisca Del Rey "Plays Music For Lovers"

Varese Vintage Steve Allen "Ploys Hi-Fi Music For Influentials" ['60s Dot material]

MARCH

DCC Compact Discs "Music Far A Bachelar's Den Val. 7: More Latin Rhythms In Hi-Fi."

"Val. B: Sex Kittens In Hi-Fi." "Vol. 9: More Sex Kittens In Hi-Fi" Dol.Ei

"Pulp Surfin' Vol. 2" (various artists) Skip Heller (Les Boxter's beneficiory) &

Joey Altrudo

Scamp Jackie Gleasan "And Awaay We Go" Sequel Records

Saunds Orchestral "Meets James Bond" (reissue af 1965 album). "Highly Strung, Vol. I" [U.K. instrumentols by Dave Clark 5, Ian Stewart, Joe

"The Sound Spectrum" [Music from U.K. film, TV of the '60s/'70sl. "20 Laungecare Favarites" (Variaus ortists!

Upstart/Rounder Laika & The Cosmonauts "Zero Gravity" [Compilation of first two albums by Finland's premier surf band]

APRIL EMI Premier (U.K.)

Monk

"Sound Gallery" [Various artists] BILLBOARD FEBRUARY 10, 1996

Mai Tal Huntington Cods "Go Exatic"

Mesa/Blue Moon Aquavelvets, title TBA

> Martin Denny "Exotico, Vals. 1, 2 First in a series of 12 originalalbum reissuesi

Upstart/Rounder Las Straitjackets "The Genius Of Las Straitjackets" (Secand album fram Nashville-based prata-surf quartet)

JUNE:

Systematic/London (U.K.) Mike Flowers Pops, title TBA

Upstart/Rounder Halibuts

Scamp Augie Colon, "Chont Of The

Jungle/The Sophisticoted Sovoge" (twafer reissue af sola LPs by Denny bandmember]

Warp (U.K.) Jimi Tenor "Europo" ■





TAIL COOL ONES

EASY LISTENING. All Over The Globe, Radio Un-rocks To A Brand New Beat

BY DOUGLAS PEECE

hough surf/lounge/ sourcement largely ignared by cammercial radia outlets, it is still finding its way to the airwoves via an assarnoval robe, brokered and intendional robe brokered and intendional robe brokered and intendional robe to the control of the control robe brokered and intendtional robe to the control of the public, robbs, brokered and intenditional robe to the control of the public, robbs, brokered and intenditional robes and intendi-

"The Boast & Baker Show":
WAYY.AM Mion, I Jean-2m, haird by the "Beat" and Gregg Boker. Here's who! a somple how sounds like: Man Or Astroman, "Exage Velacity"; The Holibuts, "Banza' Washout"; The Mermen, "The Kon Trees"; Here's Boherton, "Mileout "The Mermen, "The Month of the Market "And the Market

"Cafe Narcosis": PCM's Z-Sky Sotellite Network, Jopon, 12-2pm, weekdoys, hosted by Tony Tucci.

weekdoys, hosted by Tony Tucci.
"Where music, cultures and caftem. callide." FCM, which has half a
cultural elite access to this, Las
Angeles-praduced mix of launge,
surl and acclacit music. Executive
producer Jeff Histon to 19 hangle
producer Jeff Histon to 19 hangle
slice of the wild and wacky L.A.
lifestyle. That's why the surl and
launge things wark tagether."
Currently, the show is looking to
support into Bombay, Delhi and Kos
appard. The Bombay.

"The Lounge Show": KOOP Austin, 10am-12naan Sat., hasted

by Joy Rabillard This progrom has the dubious dis tinction of winning both the "Best Remedy For A Hongaver" and "Best Reoson To Mix Mortinis In The Marning" awards by the Austin Chranicle. Rabillard, who says lacal enthusiasm far launge reveals itself n bands like 8 1/2 Souvenirs, the King Valentine Octet and Euripides' Pants, has faund listener demagrophics far-ranging. "It's funny haw launge has became undergraund cool. Even when it was popular, it was considered ald-people's music or just stuff for nerds. Now, I get colls fram everybody, because young peaple think it's hip and ald people think it's nastalaic."

"Mr. Lucky Cocktail": Europaradia Milana, Italy 8-9:30pm Man., 6-7:30pm Sat., hasted by Steve

Sondo.
Smyle Haur: Ernie Madruguera,
A Balecuda Camecau', Hanry
A Balecuda Camecau', Hanry
Marcini, "Brief And Brezey", Morin
Denny, "Tse Tse Fly', Esquival,
"Gosiroca', Xovier Cugat, "Corioca',
"Gosiroca', Xovier Cugat, "Corioca',
"Gosiroca', Xovier Cugat, "Corioca',
"Carioca', Xovier Cugat, "Corioca',
"Carioca', Xovier Cugat, "Corioca',
"Carioca', Xovier Cugat, "Corioca',
"Gosiroca', Xovier Cugat, "Corioca',
"Gosiroca', Xovier Cugat, "Corioca',
"Gosiroca', "Aliquelia Valdes, "Bobat Ordes, "Bobat Tooldes, "Bobat Tooldes

"Radio Shangri-La". (26. (Condot's notional public stolian), AM bond 6-7 pm Sat., FM band 5-7 pm Sat., FM band 5-7

"Surf's Up": KFJC San Jase, Calif., Phil Dirt, 7-9pm Sat.

Dirt, who has been running his show for 13 years, says the explosion of reissues and new surf bands like Las Straightjackets and the Mermen has forced him to lengthen his show fram ane to two hours this year.

"Surfwave": KXLU Las Angeles, 11-midnight, hasted by Jim Dunfrund,. Dunfrund wins the "ahead of his

Journal wins me "aneed at mis immelliongering" when Loyale Marymount (interference in the Loyale Marymount (interference in the last 16 years) who begon as a hobby while Dentrumd was still a student has become a Southern Colifornio tradition omong hordcare surf-music tons. One listener who lives more Son Diego, Colif., limed his aftic with caper wiring so that he could pick up the program.

OTHER NOTEWORTHY SHOWS:

"The Cocktail Hour"; WME! We yark. "Spm Thurs, hosted by Tom Schmitz, "Thursday Morning to Cocktail Hour"; KXU Los Angeles, 11pm-12midnight Tues, hosted by Dave Ciancio; "Molotav Cocktail Hour"; KXU Los Angeles, 11pm-12midnight Tues, hosted by The Shoddwi, "The House Of Games,"; KFLC Son Jose, Yom Diemond. "Spm 12midnight Sot, hosted by Jock Diemond."







MOOD MUSIC GETS HIP Continued from page 22

Dominic Priore, a nated writer an surf music and a launge enthusiast also hears same cross-generational static in the rise of the style. "The launge thing started out as a way to piss off the parents of the hippie generation for the Generation X kids," sovs Priore, "Also, the grunge thing tends to be averrat-

STALE GUITARS AND SQUARENESS Erik Gilbert, label manager at Asphadel Records, on indie imprint

undergraund lounge enthusiasts are In L.A., "Exoticon," a convention devoted to all things lounge held at a MacArthur Park botel. drew more than 1.500 people. A concert of pad forefather Les Baxter's music sold out two shows at Century City's toney Century Club, which temporarily ran out of martini glasses

that has released the seminal second volume of ReSearch's *Incredibly Stronge Music" and a reissue of wardiozz maestro Ken Nordine's "Colors." concure with Wick and Priore "The whole quitor-bass-drums [thing]

during the first set of the night.

has become quite stale," Gilbert says.

"Peaple are always searching for something which, in some way, is always campletely different from what the mainstream is. What was alternative has became so much the mainstream now. With exatica stuff, the

now resentful that their pet music has been embraced, noting, "Some of them are almost a little pissed off because it made it."

incredibly stronge stuff was at one time

kind of out-there and really very differ-

er and ambassodor of launce culture

tainment. This wasn't about music that

beens-it's throwaway culture that was

driving this stuff, because it was hated

Selve notes that many of the early

rediscovered. Contrarians were really

intimocy and more communal enter

charted. These were the never-was-

by everyone else.

saw in the rise of the sound "a need for

Ine Sebee, an I. A. musician, promot-

incredibly squore, but it's now really

ent from what the mainstream is "

OMMUNING THROUGH "MISIRLOU" styles and the rock-derived surf sector to be strange bedfellows. But, in I. A. ot least, the two ga hand-in-glove; lest we forget, both surf pigneer Dick Dale and easy listening's Enoch Light & The Light

"It's kind of weird how the whale surf music thing has been dragged into it ond is a part of it now," confesses Priore "It makes it because of the evot-

ic Lebanese and Eastern linfluences There's also that whale flamenca element to surfaultar. It's all kind of

Whether listeners gravitate to the slash-ond-splash of the Surfaris or the many mads of Mancini, there's na doubt that the audience for these retro styles is reaching critical mass, and majar recard labels are storting to feed the frenzy (see accompanying product-listing). As Sehee notes, "They're all tripping over their mortini glasses."

NEWS ON THE ROCKS Cantinued from page 24

athers. Organizer SPIKE IKE paints to lote spring/early summer for Exoticon

II. Printed Potables: The Intest issue of L.A.-bosed Lounge magazine (315 S. Willamon Dr., No.1, Los Angeles, Colif. 90048) cantoins features on the Cardigans (Sweden's onswer to Japan's Pizzicata 5) and Vegas. Watch for a nat'l edition soon, cautions editor SAM WICK. Gimme dat gleeby rhythm...Tiki News (1349 Preston Way, Venice, Calif. 90291) will guide you to the Polynesion nightspot of your wildest dreams...Big Noise From London: That would be the 11-piece MIKE FLOWERS POPS ORCHESTRA, who've scored o big his with their liquefied version of Oosis' "Wonderwoll " Correspondent Dom Pride soys Merry Olde uncorked its scene two years ago. "In" dives ore Cheese. Big Chill and Indigo (where ton-soun acts include GEORGE SHEAR-ING. JACK JONES and SERGE GAINS-BOURG)...Cheersl







FIVE ALBUMS OF EXOTICA, COLLECTIVELY AVAILABLE FOR THE FIRST TIME ON CD. ORIGINAL ALBUM ARTWORK AND LINER NOTES INCLUDED

Quailable in stores March 5th!

Colour Club Focuses Its Palette Lisa Taylor Featured On Second JVC Set

BY J.R. REYNOLDS

LOS ANGELES-Colour Club, composed of veteran songwriter/producers posed of veterall songwitter producers Bernard "Skipper" Wise and Les Pierce, will test the R&B waters with the release of "In The Flow." due March 19 on Vertex/JVC Music



COLOUR CLUB

The act's 1994 self-titled debut was an eclectic project that waded through a diverse range of music genres. including smooth jazz, light blues, and vintage funk, and featured an assortment of guest singers.

Although the set performed modestly at retail, Wise says that it was well-received among the duo's studio

The team narrowed its scope to R&B in hones that the follow-up would R&B in hopes that the ronover, be more commercially enticing. As a result, "In The Flow lights only one vocalist-Lisa Taylor,

who made her solo debut on Giant's 1992 "Secrets Of The Heart"-and focuses more on friendly R&B melodies and stylish grooves, However, the act retained its devotion to creative musical arrangement and attention to detail during production

"Les and I came up when you had to know music and had to know how to play." says Wise, who plays the guitar and base

Wise and Pierce, who are managed by Los Angeles-based White Light. placed as much amphasis on instrumentals as they did on Taylor's vocals while producing "In The Flow."

Wise adds, "There's true musicians

behind her with a lot of instruments cresting, and we wanted to show that. We also generated a lot of [nontraditional music | sounds, so the result is a softer recording." One attention-getting example is on

'Pump," in which the whine from a deflating balloon is heard only through the left speaker. Wise says, "There's lots of ear eardy on this album." Desnite the enhanced role of special effects and instrumentals on "In The Flow," Taylor holds her own with a decidedly youthful vocal resonance that is marked by potent emotional inflection and hearty delivery.

"I had a better sense of self on this project than 1 did on my solo album says Taylor, who wrote the bouncy, hiphop happy track "Anytime

"I'm really proud of and secure with and [Wise] made sure all the [nonvocal] elements were in the pocket, which (Continued on page 30)



with execs after shooting the video for "Fu-Gee-La," the first single from "The Score." Pictured at the clip's set in Jamaica, from left, are Columbia video production manager Camille Yorrick, Ruffhouse CEO Chris Schwartz, the Fugees Praz and Lauryn Hill, director Guy Guillet, Ruffhouse VP/GM Jeff Wells, and the Fugees' Wyclef.

Transferring Artist-Development Process From Crowded Airwayes To The Road

BLACK HISTORY: The R&B music business has slid steadily into a state in which few artists have the opportunity to develop long-term recording careers. The bang-it-on-radio doctrine by which label executives primarily market and promote R&B music has resulted in the well-known singles-oriented syndrome that plagues the genre.

Admittedly, the practice of releasing radio singles and staying with acts whose records stick, while discarding those not immediately accepted by consumary makes sound business sense. It's immensaly profitable for labels—but at what cost to black music culture?

The

Rhythm

and the

"Over the last few years, the music industry approach to R&B and hiphop can be compared to running fast-food joints," ssys Correct Records GM Kevin Harewood, "It's become more important to have hit singles in the short

term than invest in quality. long-term catalog artists. Harewood says R&B has a twofold problem. "One is that labels are always going for the blockbuster hit sin-

gle which results in a feast or famine environment," he says. "Two, a lot of the newer managers are not savvy at [long-term] artist

development In fact, because artist development is virtually nexistent among R&B acts, save for senior executives' pet projects, the genre suffers currently from a serious lack of viable catalog. No disrespect intended, but how many artists that are on this week's Top R&B Albums chart will consumers be interested in adding to their music catalog 15 or 20 years from

It's difficult for consumers to develop an emotional attachment to a recording act by listening to a single on the radio or watching a video. And many times, that's all the significant exposure consumors get with an artist-that, and a snipe on a telephone pole. It may build awareness, but rsrely will it result in buyer

loyalty. One tried-and-true method that labels can use to develop a loyal artist following is by taking acts on

Managers and executives agree that touring can be a valuable tool for building a core fan base. Many also regard the lack of concert opportunities for developing acts as a systemic problem

Former Triad and William Morris booking agent Daryl Stewart says, "Labels want to maximize their profits, so they sign disposable acts that are cheap to market and don't have to tour

Stewart lists several reasons the touring business is out of reach for R&B baby acts. "First off, most R&B acts are playing club and supper club dates, so there's very few places that the 12-18 crowd—the market's most enthusiastic consumers—can go: because of the price for tickets, dinner, and the two-

drink minimum; and because of alcohol restrictions that keep them from even getting in," he says. "Also, the larger venues are controlled by a handful of 'families': MCA/Universal, Nederlander, and

PACE/Sony/Blockbuster, and they're geared more for rock or pop shows," Stewart says, "Al Haymon Productions and Stage Right are about the only major promotion companies that consistently do R&B shows. And they usually don't fool around with up-and-coming bands or go into the smaller

markets, because there's not a lot of profit in it for them. Stewart also cites radio station-sponsored promotional shows in major markets, s problem brought to light last year (Billboard, June 3, 1995). "Radio promotional shows offer a limited

outlet for teens to see sets he says, "but the artists

don't get paid, and consumers have to win tickets to go to the show to see a bunch of acts perform one or wo songs to track." Byron Phillips, who manages Warner Bros. act

Somethin' For The People, says the time is right for labels and managers to make touring more of a priority for R&B artists, because the genre seems to be turning a creative corner

"There are a lot of live performance-oriented acts coming out again, like [Somethin' For The People], D'Angelo, and Tony Rich," he says. "If we really want to see a true renaissance with this promising

erop of emerging R&B talent, [artists] have to tour, because radio is just too crowded." Next week; touring solution,

RHINO HELPS BET celebrate its first 15 years Feb. 13 with "Black Entertainment Television's 15th Anniversary Music Celebration," a 36-track, two-CD

compilation that spans the last 15 years of R&B Among the set's tracks are Karyn White's "Superwoman," Tevin Campbell'a "I'm Ready," Smokey Robinson'a "Being With You," Aretha Franklin's "Freeway Of Love," and Al B. Sure!'s "Nite And

The package has a suggested retail price of \$27.98 and \$16.98, for CD and cassette, respectively.

Busta Rhymes Raps His Own Prophecy On Elektra Debut

■ BY HAVELOCK NELSON

NEW YORK-Busta Rhymes' first solo set, "The Coming," has nothing to do with Revelations in the Bible But according to the rough-voiced rapper, the Elektra set, which streets internationally March 26, is still packed with heavy-duty prophe-

ey.
"My album symbolizes one of the most powerful events that is yet to occur," says Rhymes. "It might be one of the albums that brings a new level of information to the minds of people who hear it." Many observers are taking

Rhymes' claims to heart because h is a former member of Leaders Of The New School, a back-in-the-day hip-hop crew that lived up to its name by pairing classic rap aesthetics with innovative lyrics and music. Prior to signing his solo deal with Elektra Rhymes kent busy by bouncing around the hip-hop community, collaborating on various pro-As a rapper, the artist collaborat-

ed with such artists as KMD, Big Daddy Kane, A Tribe Called Quest, the Harlem Boys Choir, Boyz II Men, TLC, Mary J. Blige, and Craig Mack. As an observer, he remained stimulated by such gifted young rhymers as Mobb Deep, Wu-Tang Clan, Nas, and the Notorious R I G Until early last year, Rhymes, who is managed by Daquan Brown and

Chris Lighty in New York, felt reticent about embarking on a solo career. "I wasn't ready for it within

myself," he says Eventually, the artist managed to

build enough coursge to express himself by himself. "Constantly

being on the scene, rapping on other people's records and getting excited by the new MCs just took me to a new level of hunger," says Rhymes, whose

music is published by P'Ziah's Music. Working with producers J.D., Rashad Smith, Easy Moe Bee, Q-Tip, Backspin, and DJ Scratch,

Rhymes says he designed "The Coming" to be relevant lyrically and dynamic musically. Rhyming ferociously over b-boy beats, he endeavored to keep his words real and fresh throughout the set "All I'm doing is just showing the

world that there's more to Busta Rhymes than it's seen before," he "WOO-HAH!! Got You All In Check," the album's head-nodding

first single, was shipped to R&B and crossover radio on Tuesday (6). In the song, Rhymes builds himself up while putting the competition down (Continued on page 30)

BILLBOARD FERRILIARY 10 1998

"The most active label in this sector... has been The Right Stuff" -Chicago Tribune

"Real jams from real artists' whose soul doesn't come from Wendy's and Lexus coupes..." -Chuck D. Member of Public Enemy/Hustler of Culture:

"The CD that makes you feel good..." -Warren G Artist/ President, G Funk Records

"Brings back memories of the Good Ol Days." -Bigga B Director of Promotions/Loud Records

> "It's jumpin outte the box" -Michael Terry

National Manager of Urban Artist Development/CEMA

"The Slow Jams series has been widely imitated by labels specializing in reissues and compilations... -Rhythm & News

"...the ongoing series from The Right Stuff captures the best of the Old School Ballads ... " -Impact

> "Life is equality, and music is love, Slow Jams combines them both " -Nefertiti, Artist/Manager/Actress

"Slow Jams is the music that brings you close together..." -Rudy Ray Moore (aka Dolemite), Comedian/Actor

"Phat, phatter and the best ever released..." -Van Silk, Hip-Hop Pioneer/Mix Tape King

> "It's the jiggy buttas..." -Original Spinderella, D.J.

"The Timeless Collection has done exceptionally well. and I'm looking forward to the new volumes. and the new customers that they'll bring in...

-Violet Brown, National Buyer/ Urban Music, The Wherehouse:

"What took you so long? With the success of Volumes 1-4. I know my cash registers won't stop ringin' up sales on Vol.'s 5&6."

-George Daniels, George's Music Room (Owner)

"A tribute and a blessing, an acknowledgment of good music whether it's sold or not It needs to be put in people's ears. It's all real..." -Snoop Doggy Dogg, Recording Artist/Pres. Doggy Style Records

"The Timeless Collection was the first to come out with Slow Jams and it always does well." -Royce Fortune, Owner Fortune Records

"These are right on time. They contain urban cuts that are not available on CD anywhere..." -Kevin Anderson, V.I.P. Long Beach

"Its the bomb compilation for every situation." -DJ Pooh, Producer/Actor/President, The Bomb Records

"Sometimes I listen too Slow Jams in amazement at some of the songs Kevin picks. His soul music repertoire is on point..." -DJ Quick, Producer/Recording Artist

"Out of all the compilations Timeless outsells them all hands down..." -Kermit Henderson, DRC Music, East Cleveland

"This collection is for the real music connoisseur" -Mary Duong, Starlight Music, Las Vegas

"Kevin keep it real, you are the Slow Jams doctor..." -Martin Lawrence, Comedian/Actor

"If you had any problems getting pregnant this could be the link that your missing..." -Donny Simpson, Host of Video Soul/Bet

"If it is at all possible Kevin 'Slowiammin' James has outdone the first four volumes, keep on slow jammin..." -Scooter Magruder, Roadhouse Oldies

2 NEW VOLUMES AVAILABLE NOW!







T4/2-36995

T4/2-35801

Billboard TOP R&B ALBUMS.

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY Sound/Scap*

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Dispurse with the greatest seles gains this week. ♣ Proceeding brinding br

COLOUR CLUB FOCUSES ITS PALETTE

(Continued from page 28)

allowed me to relax and do my thing with the vocals," says Taylor, who is

with the vocals," says Taylor, who is seeking management. Unlike the group's first album, which was released through JVC, a

label traditionally known for jazz, "In The Flow" bears the Vertex imprint. JVC Music marketing VP Del Costello says, "This Colour Club project is focused more tightly on R&B, and we didn't want to confuse consumers, so we put it out on Vertex."

early February. A music video is scheduled to be shot during a poolside showcase Feb. 16 at the Urban Network Power-Jam conference in Palm Springs, Calif. A release date for the video has yet to be set. Costello says, "To underscore the

musicality of Colour Club with radio and retail conferencegoers, the poolside performance will be done with a live band."

sumers, so we put it out on Vertex."

A remixed version of "If It's All
a booking agency, the label plans to
foced," the first single, is being servof iced initially to R&B radio stations in
concert dates. "We don't want to be

bashful with this project," says Costello. "We're targeting the 17-34 audience, and auccess of the record will depend on our ability to get the group out in front of people." Despite the fact that there was not

Despite the fact that there was not an international release date for the album at press time, Costello says that has received requests for concerts in foreign markets, etting Japan as one market in which the act will be heavily promoted. ("JVC) has strong presence there, and our success there will determine when we'll follow up in Europe." he says.

BUSTA RHYMES' ELEKTRA DEBUT

(Continued from page 28)

by using such lyrical wit as "Sorry, homeboy, but your flow sounds used." I Among the album's other tracks

Among, one anome owner.

Among the anome owner.

are "Finish Line," a tryme sermon discussing a hip-hop judgment day;
"Abandon Ship, "which goes back to the future with techniques pioneered by the Cold Crush Brothers; and "It's A Party," a deeply atmospheric soul-stirrer. Guest voices are Rampage, Zhané, Redman, Keith Murray, the Notorious B. I.G., Method Man, and A Tribe Called Quest, as well as members of Leaders Of The Newmerbers of Leaders Of The New

School. The grass

The grass-roots campaign to introduce Rhymes began last November, when Elektra hosted a "pizza and forties" party for local tapemasters, record-pool IMs, and mix-show jocks at the label's New York offices. Elektra black masic sendor VP Richard ing up the streets and let everyone know Busta was gettin' ready to come out in '98, so [at the party] we played [the B-side] 'Everything Remains Raw' and the single, which

Billboard.

ARTISTS & MUSIC

Sha-Liv Breaks Silence With Solo Set

SHA LIVES: As an associate of Boogie Down Productions during the late '80s, rapper Sha-Liv last rhymed on Sly & Robbie's "Silent Assassin" album. Today he's with a brand-new crew, his own New York Cartel, and signed to Def Jam. He's preparing a solo set with producers Q-Tip (the abstract rhymer from A Tribe Called Quest), Baby Paul (Sha's DJ, who last supervised Fab 5's loopy, intriguingly titled "Leflour Leflah Eshkoshka"), Beatminerz, and D.R. Period. And, thanks to a recommendation from his homeboy Tupac Shakur, Sha is reportedly also set to appear in "Black Love upcoming film by Barry Michael Cooper, the cultural reporter from Baltimore who originally coined the term "new-jack swing" to describe Teddy Riley's revolutionary musical



cocktails in the '80s.



by Havelock Nelson

of America after two months in record racks. Next up from this bombastic, clever album are the singles "Shadowboxin' " and "4th Chamber" Self-described rugged child Shyheim will drop his satisfying sophomore set, "The Lost Generation" (Noo Trybe/ Virgin), May 14. The performer, who had a cameo role in TLC's "Waterfalls" clip, is also set to play Dink, an enterprising young-blood hustler, in "Original Gangstas," an inner-city drama that reunites blaxploitation stars Fred Williamson, Jim Brown. Pam Grier, and Richard Roundtree. Isabel Sanford, who portrayed "Weesle" in the '70s sitcom "The Jeffersons," also has a part . . . "For Real" (Union/Warlock) by Jackal The Bear is a rhythmically bubbling assault that masks some ferocious sound-bwoy terror. Play it loud, strike a celebratory gun pose, and shout,

"Pram, pram!"
"One Million Strong," the all-star Mergela Records collection comp orating the Million Man March, has spawned "Runnin'," a bluesy, darkblack single featuring Death Row's 2Pac and Bad Boy's the Notorious B.I.G. Mergela execs John Attleberry and Jimmy Thomas say they hope the song can be a "building block to help mediate the bitter rivalry which has historically divided East and West coast rappers along creative, com mercial, and political lines. 1996 is about unity and progress" . . . The word, according to M.T.'s stirring, tastefully cinematic "The Ghetto (Profile), is that life ain't no joke for neonle left to dwell in the inner city In a voice that masks shades of sadness, he finally declares, "Momma always told me to hold on to my dreams/I'm try'na hold on but my brain's gone/I can't take it, I gotta go/'Cuz how many ways can I survive

"Make It Happen In Hip-Hop And Rap: An Artist's Guide To The Music Business," a 40-minute video by Media, Penn.-based RMD & Associ ates, gives viewers the lowdown on how to get paid and stay paid. It collects advice from such experienced industry professionals as KRS-ONE, Jeffrey Sledge, Joe "the Butcher" Nicolo, Kim Jackson, Patrick Moxey, Cat Jackson, Ed Eckstine, Jon Baker, and Afrika Islam . Prince Ikey C debuts with "Who Kicks The Gutter" on Bee Stinger's Killer Bee Records. The jam, produced by Elements, portrays the performer as someone who has a will to survive and the skills to get live.

in the ghetto?"

"Ghettonomics" is a slice of publicaccess cable programming that's fronted and backed by Larry "Hannibal" Patterson and Derrick "Black" Johnson of Next Level Filmworks. Airing in three New York bor oughs (the Bronx, Brooklyn, and Queens) as well as Yonkers, N.Y., the 30-minute show mines the New York underground by going where the flava is. Instead of replaying the same of rap videos, "Ghettonomics" troops all over the streets, documenting fly freestyles, collecting funky interviews, and satisfying the desires of anyone who ever said, "I wanna send a shout out." Patterson says, "We're like a collage of the inner city Ini Kamoze has breezed from

Elektra, citing dissatisfaction with the way the label promoted and marketed his underrated "Lyrical Gangata" album. Following extended discussions with Elektra, the artist was given the green light to more on.

Nervous street promoters Christomas and Shadow are presently blowing up Broadway's KRS-ONE-produced jam "Must Stay Paid" from

Nervous street promoters Chris Thomas and Shadow are presently blowing up Broadway's KRS-ONEproduced jam "Must Stay Pald" from the bottom up. The song, the B-ake of which is the Diamond-superded gem "Enjoy Yourself." is currently on the playlaist of WQHT New York of WQHS New York's "Stretch Armstrong & Bobitor "show."

Hot Rap Singles...

THIS	WEEK	2 WKS	WKS. ON CHART	COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCAND TITLE TITLE LAKEL A NUMBER DISTRIBUTING LAKEL
1	1	1	10	* * * No. 1 * * * TONITE'S THA NIGHT • * KRIS KROSS CUID. M. ID BASE MAJER (AMERICAN MAY A MARKET MAJER)
2	2	3	,	* * * GREATEST GAINER * * * FUGEE LA * FUGEES
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(4)	NE	*	1	GET MONEY ◆ JUNIOR M A F.I.A FEAT THE NOTORIOUS B.I.G. 1. INDEASED BEAT SCHOOL
5	4	4	18	CELL THERAPY ◆ GOODIE MOB
6	5	6	19	DANGER DANGER BLAHZAY BLAHZAY
7	6	5	6	LET'S PLAY HOUSE ◆ THA DOGG POUND FEAT MICHEL'LE
8	7	8	26	GANGSTR'S PARADISE (FROM "DANGEROUS MINDS") ▲ · · ◆ COOLIO FEAT, L.V.
9	8	7	8	JUST TAH LET U KNOW • EAZY-E
10	9	14	12	LEFLAUR LEFLAH ESHKUSHKA ◆ HEJTIH SKEJTIH AND OGC AKA THE FRES
ന	11	18	9	GOIN' UP YONGER • M.C. HAMMER
12	10	11	10	TOO HOT
13	12	10	14	HURRICANE THE CLICK
14	13	13	12	RIDIN' LOW ◆ L.A.D. FEATURING DARVY TRAYLOR
15	15	19	6	FUNKORAMA • REDMAN
16	16	17	18	THROW YOUR SET IN THE AIR CYPRESS HILL
17	14		22	FADES EM ALL + IAMAI
(18)	NE		1	WELCOME • ERICK SERMON
(19)	24	12	9	BEWARE OF MY CREW — 6. B.C. CYEW FEXT TRAY D AND SOUTH SENTPELL COLD IT 154. MAC 1772/MARPHY BROS.
28	19	21	11	
21	20	28	16	BROKEN LANGUAGE/HUSTLIN' ◆ SMOOTHE DA HUSTLER
22	18	16	16	THE RIDDLER (FROM "BATMAN FOREVER") METHOD MAN
(23)	26	23	14	COLD WORLD • GENIUS/GZA FEAT, INSPEKTAH OECK
24	17	15	10	FAST 1999 A RONE THUCS N. HADMONY
(25)	38	40	3	UKNOWHOWWEDO BAHAMADIA
26	23	22	16	WINGS OF THE MORNING CAPLETON
27	22	25	18	INCARCERATEO SCARFACES/ICE CREAM CHEF RAFKWON
28	21	29	11	I NEEO YOU TONIGHT JUNIOR M.A.F.LA. FEAT, AALIYAH
29	28	30	26	JEEPS, LEX COUPS, BIMAZ & BENZ • LOST BOY2
30	33	31	7	GIMME YOURS • AZ
31	25	24	18	RUNNIN' • THE PHARCYDE
32	27	26	21	Y'ALL AIN'T READY YET MYSTIKAL
(33)	37	36	4	NASTY GANCER/WHITE HORSE KILO KILO
(34)	34	32	12	WREKONIZE/SOUND BWOY BURIAL ◆ SMIF-N-WESSUN
35	31	33	16	LAST DAYZ
36	29	27	3	MOVE VA BOOY MAD SKILL?
37	30	20	13	RETURN OF DA LIVIN' OEAD THE D.O.C.
38)	30	45	4	COOLIE HIGH CAMP LO
39	35	37	14	PLAYA HATA LUNIZ FEATURING TEDDY
40	30	35	34	ONE MORE CHANCE/STAY WITH ME ▲ ◆ THE NOTORIOUS BLIG.
(4D)	NE	- 00	1	MICROPHONE MASTER ◆ DAS EFX (FEAT, MOBB DEEP)
_	-	-	-	WHAT'S UP STAR? (FROM "THE SHOW") ◆ SUGA
(2)	40 36	43	10	SUGAR HILL AZ
43	42	3A 48	32	LIVIN' PROOF GROUP HOME
45	49	M M	30	
45	49	41	17	BOMDIGI • ERICK SERMON
90	45	41	1/	CHECK SERVICE STATES AND STATES AND

Records with the greatest using gard this week. • Videoclae passibility. • Recording Industry Association of Marrier (IRAM) continuous in select of 50,000 cmfs. • A 90% confusion for select of 1 miles on the California of the selection of 1 miles on 1 miles on the California of 1 miles on 1 miles

REAL LIVE SHOT

FOR REAL

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1 CRIME SAGA

(47) 48 -

(50) NEW>

RE-ENTRY

48 46 _

BUSTA RHYMES ELEKTRA DEBUT

(Continued from preceding page) got shipped to all tapemasters, DJ

got snipped to all tapemasters, DJ pools, and tastemakers in early January."

According to Nash, DJs started calling Elektra, asking for "WOO-HAH!" almost immediately. As soon

as they received the single, "they started playing it [and] going buckwild," he says. In an effort to develop interest among college consumers, Elektra's

among college consumers, Elektra's street team serviced the title to college radio and mix shows Jan. 2. On Jan. 16, the record was serviced to commercial rap mix shows. The street team is also distribut-

ing Busta Rhymes fliers, T-shirts, and stickers and is working the single to independent retailers and tastemakers around the country. Nash says there are no boundaries when it comes to Busta. "With him, it's not about the East Coast or West

Coast," he says.
In addition to making the rounds

at the upcoming Gavin and Urban Network conventions in February, the performer will execute an extensive promotional tour beginning Feb. 3 in Charlotte, N.C.

On the international front, a U.K. promotional tour is being scheduled for spring. Additional early interest is anticipated in such rap strongholds as Germany, Japan, France, and Canada. However, no promotional tours of those markets were announced at press time. Elektra sentor international mar-

keting director JoAnn Kaeding says, "He's already conducted several press interviews, and we're planning a five-song sampler for colleges in U.K. for mid-February." A translated bonus træk is included on the Japan version.

BUBBLING UNDER. HOT R&B

THIS WEEK	LAST WEEK	WIEDES ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)		THEWER	X33W 15Y7	NO SHEETING	TITLE ARTIST (LABEL) DISTRIBUTING LABEL)
1	18	2 :	WHAT'S YO NAME KENNETH MANGRAM (GMEST/WIR)	1	14	17	14	SOME ENCHANTED EVENING THE TEMPTATIONS IMPOORING
2	5	2	FOR REAL JACKAL THE BEAR (UNIDA/WARLOCK)		15	22	25	WASSUP WASSUP! A TOWN PLAYERS I PREMEDITATED/WEI
3	8	8	SOMETIMES I MISS YOU SO MUCH PM CARRY SIZE STREETISLAND!	П	16		1	DARK SUN RICERS DARK SUN RICERS (ISLAND)
4	-	1	HAVE I NEVER A FEW GOOD MEN SLAFACE ARISTAN	1	17	20	4	HANDS IN THE AIR COUG E PRESH (SEE STREET(SLAND)
5	3	13	LIVIN' PROOF SROUP HOME (PRYDAY/LONDON/ISLAND)	П	18	14	6	ROUGH IS THE TEXTURE SEX (PREMEDITATED WARNER BROS.)
6	15	3	SO SENSITIVE	П	19	-	6	NO GIMMICKSHIP TO THE GAME
7	-	1	WHY YOU TREAT ME SO BAD SHAGGS (VERGAN)	П	20	-	4	TAKE A LOOK AROUND THE BUM S (PRIORITY)
*	12	6	REAL LIVE SHIT THA LIVE FLAT KLET & LARDY O PRIVE BIGGETS	П	21	-	14	BANKHEAD BOUNCE DIAMOND FEAT D ROC TEASTWEST/EEG:
9	16	2 -	I GOT DAT FEELIN' D.J HOOL (CUR)	П	22	21	7	WE FUNK (THE G FUNK) THE DOVE SHACK IS TUNKFALISLAND)
10	Н	1.	CRIME SAGA SHARAZ THE DESCRIE (PENALTYTOMAY BOY)	П	23	23	9	THE CLOSER LIGET TO YOU FOURTLAY INARNER BROS
11	-	6	WHERE DIO WE GO WRONG MCOGNETO (TALKEY LOUGLYERVE)	П	24	13	3	SAFE SEX, NO FREAKS FLANMISTERICITATHE CHETCOLESS/WHEDS
12	Е	1	GAMERS CONSCIOUS DAUGHTERS (PRIORITY)	١	25	25	3	HEADZANT PEDEEBLACK SMF NWESSLIN BLACK MODASMF NWESSLIN (MEDINORIOS)
13	11	7	FIRE UP THIS FUNK! POISON CLAN (WARLOCK)	8	USS	ring h ha	Unde	r lists the top 25 singles under No. 100 t set charted.

BILLBOARO FEBRUARY 10, 1995

◆ REAL LIVE FEAT KINES & LARRYIN

JACKAL THE BEAR

◆ SHABAZZ THE DISCIPLE

◆ 95 SOUTH

Billboard HOT R&B SINGLES OF REA RADIO PARTIESTS AND PERIL SINGLE SHE SOLD SERVICE STATE AND PARTIESTS AND PERIL SINGLE SALES COLLECTED, COMPLEX, AND PROVIDED BY SOLD STATE STATES. PER RADIO PARTIESTS AND PERIL SINGLE SALES COLLECTED, COMPLEX, AND PROVIDED BY SOLD STATES OF THE PROVIDED BY SOLD STATES OF THE

COMPILED FROM A NATIONAL SAMPLE OF R&B RADIO

2	ğ	2 WKS	DAMT	TITLE ARTIST PROTECTED SONOWRITES SAFEL SINGUES PROTECTED STREET	PEEK	MEDK	AST	2 WKS AGO	AKS OF	TITLE ARTIS PRODUCED LAST A NUMBER OF THE PRODUCED LAST
Ĵ				TITLE PROTECTE SCHOOLSHETTEL * * NO. 1 * * * NOT GON' CRY (FROM "WAITING TO EXHALE") 2 weeks at Mo. 1 * MARY J. BLIGE	,	49	43	39	10	TOTAL OF THE NORTH NORTH NEW TOTAL NAME TO THE NORTH N
) !	1	5	3		-	50	42	36	24	SENTIMENTAL D AUSTIN (D AUSTIN C WCK (E.D. COX) C COX (C C C C C C C C C C C C C C C C C C C
+	2	1	. 17	BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT ◆ MONICA	1	51	44	42	- 14	THROW YOUR HANDS UP MINIMPON AUGUS DIRECTION OF LINES ADDRESS ADDRESS MONORS OF THE COMMON CONTROL OF THE COM
	4	4	10	SOUN AS I GET HOME	3	(52)	64	-	2	GIVE ME THE RIGHT IS DESCRIBED TO THE A MENUC. TO ANALYZE THE REPORT OF THE PROPERTY OF THE ALL MENUC. THE PROPERTY OF THE PRO
l	5	6	7 -	SITTIN' UP IN MY ROOM (FROM "WAITING TO EXHALE") BRANDY	4	(53)	NEV	٧Þ	1 0	CAN'T BE WASTING MY TIME (FROM "DON'T BE A MENACE") ◆ MONA LISA FEAT. LOST BOY
Ι	3	2	п	ONE SWEET DAY A SHOULD RESERVE TO THE ACTION OF THE PROPERTY O	2	(54)	55	57	9 1	LOVE OF MINE
ľ	7	8	10	TONITE'S THA NIGHT ◆ KRIS KROSS JOHN DEPRESED A KAMBURITORINA MADERA REAL SMOKELL GOT NOTIFIED RESERVED.	6	55	57	51	9 /	BEWARE OF MY CREW (FROM "A THIN LINE BETWEEN LOVE AND HATE") ◆ LISC CREW FEXT TRAY DISCOUTH SENTRE
H	6	3	12 -	EXHALE (SHOOP SHOOP) (FROM "WAITING TO EXHALE") ▲ ◆ WHITNEY HOUSTON	1	56	45	37	_	BEWARE DE MY CREW IPROM 13. THEN LINE BETWEEN LINE AND HUTE ↑ 1. E.C. ORDWIFELT TREY D. L. SOUTH SENTRE SOUTH SELECTION FOR THE SELECT LINES SHEAR SEVEN AND ARCHITECTURE SOUTH SENTRE D. D. D. A. M. (TERMENET MEDIAL FOR THE SENTRE SOUTH SENTRE D. D. D. D. A. M. (TERMENET MEDIAL FOR THE SENTRE SOUTH SENTRE D. SOUTH SENTRE SOUTH SENTRE D. SOUTH SENTRE SOUTH SENTRE D. SOUTH SENTRE D
t	9	9	15	LOVE U 4 LIFE • JODECI	8		_	-	- 11	I REMEMBER THE A DESIGN MODRIES OF MODRIES S STOCKMEN LE MOLLY BERDBIRSON THE ADDRESS OF MODRIES OF MODRIES OF THE MODRIES ON THE MODRIES OF
H	10	11	9	D.SWING (CEVANTE AHSDAMINSELF) (CHD) (T) UPTOWN 55133MCA NO ONE ELSE TOTAL	9	57	49	45	16	SORRY, I WILL DOWNIN GIMME YOURS WILL DOWNIN GIMME YOURS A
ŀ	-			JOLINERS COMES IT ROBINSON, J.C. GENNERO (CT. ICO. IND. ITT BAD BOY 7 9042-WESTA	9	58	51	53	8	GIMME YOURS P 850A (A2) C1 (7) (0) EM (555)
L	8	7	14	PLICE THE REPORT OF THE REPORT OF THE PROPERTY	3	(59)	NE	V	1 1	P DOZA (AZ) ALL I NEED → ESSEP DOZA DE FREZE IP L STEWART S SALTER I NOMEREANYE) STEVE OF SHEZE IP L STEWART S SALTER I NOMEREANYE) (CITY DO SHAS 551 36400
L	11	14	7 -	CONTROL OF SERVICE CONTROL OF SE	11	60	62	78	8	* WORE NOT THE PROCESSING METERS IN THE PART OF THE PA
L	12	12	10	WE GOT IT ◆ IMMATURE (FEATURING SMOOTH) C510KESS MATHER ICSTOKESS MATHER I CARTER A TOUSSANT) (C) (D) (T) MCA 55148	12	(61)	61	61	1 2	LIKE MARVIN GAYE SAID (WHAT'S GOING ON) SPEECH SPITCH IN GIVE ACTIVILATE A BINSON, SPEECH (STITCH ON OR ORDINAL IS SAIDLED
Γ	18	28	7	FUGEES S REM IN LEWIS MICHEL I HILL A MICROSET T MARKE'S REMIN (CLIMILITY OF REFERENCES TRESPOSED MARKA S REM IN LEWIS MICHEL I HILL A MICROSET T MARKE'S REMIN (CLIMILITY OF REFERENCES TRESPOSED MARKA S REM IN LEWIS MICHEL I HILL A MICROSET T MARKE'S REMIN (CLIMILITY OF REFERENCES TRESPOSED MARKA S REM IN LEWIS MICHEL I HILL A MICROSET T MARKE'S REMIN (CLIMILITY OF REFERENCES TRESPOSED MARKA S REM IN LEWIS MICHEL I HILL A MICROSET T MARKE'S REMIN (CLIMILITY OF REFERENCES TRESPOSED MARKA S REM IN LEWIS MICHEL I HILL A MICROSET T MARKE'S REMIN (CLIMILITY OF REFERENCES TRESPOSED MARKA S REM IN LEWIS MICHEL I HILL A MICROSET T MARKE'S REMIN (CLIMILITY OF REFERENCES TRESPOSED MARKA S REM IN LEWIS MICHEL I HILL A MICROSET T MARKE'S REMIN (CLIMILITY OF REFERENCES TRESPOSED MARKA S REM IN LEWIS MICHEL I HILL A MICROSET T MARKE'S REMIN (CLIMILITY OF REFERENCES TRESPOSED MARKA S REM IN LEWIS MICHEL I HILL A MICROSET T MARKE'S REMIN (CLIMILITY OF REFERENCES TRESPOSED MARKA S REM IN LEWIS MICHEL I HILL A MICROSET TRESPOSED MARKA S REM IN LEWIS MICHEL I HILL A MICROSET TRESPOSED MARKA S REM IN LEWIS MICHEL I HILL A MICROSET TRESPOSED MARKA S REM IN LEWIS MICHEL I HILL A MICROSET TRESPOSED MARKA S REM IN LEWIS MICHEL I HILL A MICROSET TRESPOSED MARKA S REM IN LEWIS MICHEL I HILL A MICROSET TRESPOSED MARKA S REM IN LEWIS MICHEL I HILL A MICROSET TRESPOSED MARKA S REM IN LEWIS MICROSET MARKA S REM IN LEWIS MICHEL I HILL A MICROSET MARKA S REM IN LEWIS MICHEL I HILL A MICROSET MARKA S REM IN LEWIS MICHEL I HILL A MICROSET MARKA S REM IN LEWIS MICHEL MI	13	62	52	52	10	EAST 1999 ◆ BONE THUGS-N-HARMON
t	14	22	10	FUGEE: A S REVIEW JEFFUS MONEY, HILLA MOSRER T MARES REMO SCHOOL TO CORDETHOUSE TREPS OF THE TONY RICH POWERS NOBODY KNOWS THE TONY RICH POWERS GENERAL TONY RICH POWERS GENERAL TONE TO BE TO SERVED. THE TONY RICH POWERS A TONE MARES A TONE MARE	14	63	53	50	18	RUNNIN' ♦ THE PHARCYD
t	_			* * * HOT SHOT DEBUT * * *		64	54	56	18	LOOK WHAT YOU'VE DONE ASANT
l	NEV	1	1	ALL THE THINGS (YOUR MAN WON'T DO) (FROM "DON'T BE A MENACE") JOE JOE THOMPSON THOMAS THOMPSON AN WELLIAMS CO (D) IS AND 8545 (0)	15	65	58	55	15	FUNNY HOW TIME FLIES • INTR
H	NEV	16	1	GET MONEY JUNIOR M. A.F.I.A. FEATURING THE NOTORIOUS BI.G. CLUSE-IN-MICROSS BI.G. LTDL AND CHORD BE SET MODIFIED. CONT. MESCAGE BLC MODIFIED. CONT. MESCAGE	16	_	67	69	6	Unit MANY CAPE AND (NAME TO COME ON COME OF
ŀ	16	17	18		16	66	-		0	RACHT RACHT DAYS AND HIMMED IN TATURE MORE EST PRESCRIC MEMBERS INC. TO THE SCOPE HARD TO MAKE THE PACK.
H			-		1	67	56	49	- 14	TARLET LARLEY S BLARE H ANDERSONS OCI 401 (NO CT) ON STEP SUN SECONOTIONS CO.
ŀ	15	13	18	WHO CAN I RUN TO ● \$\text{\$\tex{\$\text{\$\text{\$\text{\$\text{\$\text{\$\text{\$\text{\$\text{\$\text{\$\text{\$\text{\$\text{\$\text{\$\text{\$\text{\$\text{\$\}\$\text{\$\text{\$\text{\$\text{\$\text{\$\text{\$\text{\$\text{\$\text{\$\tex	+-	68	63	62	11	BLICHMED IN WESONA BEST MUNICIPAL TO ITS COLD CHELIPPEPE STREET 78081.67
1	13	10	15	DENZI, FOSTER, EMCELROY, GENZIL FOSTER, EMCELROY) (C) (D) OD EASTWEST 6436 L/EEG	10	69	59	60	12	N WARTINGLILL FREDMAN LIFREDMAN A RICHIN MARTINGLIL PHYSMANO (CLICO PR. 142383C)
	22	26	5	VISIONS OF A SUNSET (FROM "MR. HOLLAND'S OPUS") ◆ SHAWN STOCKMAN STIGGRAM IS STOCKMAN CUID IN PROPERTY.	20	70	70	77	8	RIDIN' LOW R PREUSS IN PRINCE PREUSS D. WILSON ↑ L.A.D. FEATURING DARVY TRAYLO ID ID IT HOLE PROCESSOR ID I
Ī	17	18	29	TELL ME ● GROOVE THEORY B P WI SON & WI SON A LARRIEUX D. BROWN: CC IDI (T) CO EPIC 77961	3	71	74	81	18	THROW YOUR SET IN THE AIR • CYPRESS HIL MINISTER SERVER • CYPRESS HIL MINISTER SERVER • COMMUNICATION REFERENCES TRANSPORTUNING
Ī	20	16	17 -	YOU PUT A MOVE ON MY HEART OUINCY JONES INTRODUCING TAMIA DIVINITY JONES INTRODUCING TAMIA OUINCY JONES INTRODUCING TAMIA	16	72	78	75	9 .	COLD WORLD ♦ GENIUS/GZA FEATURING INSPEKTAH DEC
İ				TELL ME ● SERVICE ALBERTULE DEPONDE SERVICE OF SERVICE		73	NE	W Þ	1	THEORY TOUS SET TO THE AIR TOUS SET TOU
۱	27		2			74	65	54	16	DAMN THING CALLED LOVE AFTER
t	21	21	6	LET'S PLAY HOUSE ♦ THA DOGG POUND FEATURING MICHEL'LE	21	75	68	58	10	SURRENDER • KUT KLOS
t	19	15	13	DIGGIN ON YOU ◆ ◆ TLC	7	(76)	NE	_	1	NASTY DANCER/WHITE HORSE KINDANACIGO IS TO KENASLEKTRA 6435051 NASTY DANCER/WHITE HORSE
H	31	10	2 .	WHO DO U LOVE ◆ DEBORAH COX	26	11	71	76	16	WINGS OF THE MORNING CAPITETS A CAPITETO
H	24	24	- 13	COMPRESS OF BENJORD LL CAMPRESS BY COMPRESS BY BRIAN MCKNIGHT	24				-	J SMFH/P LEWIS IC BALEYA CRESA SHELLD REDONG. (C) ID IDI ON C) AFRICAN STARRAL STYLING SIZE
Ļ	-	_	_	B MOVAGOT (E MOVAGIT & BARNES) (C) (D) MOROURY 854896	24	78	82	66	8	D. WHITTINGTON IM SPEAKS D. WHITTINGTON) ICI (TI IKI MEDDA DON EASTWEST 64361/E)
ļ	26	25	26	Michael G. H.L., S. Towis on Confer C. TRANT T. WENNOUTH B. HALLA BOLDWS STANDER D. CO. Mr. TO CO. CO. COLUMN A TOSAS	1	79	76	82	18	
L	23	19	13	TOTAL REPORT OF THE PROPERTY O	1	80	84	80	11	REPRESENTATION OF THE PROPERTY
L	28	32	8	SBROWN Q LAMPENCE IS BROWN D LAMPENCE	28	(81)	NE	₩.	1 -	
Ī	33	34	12	YOU WANT THIS PARTY STARTED	31	(82)	83	86	5 -	BROKEN LANGUAGE/HUSTLIN SMOOTHE DA HUSTLE BROKEN LANGUAGE/HUSTLIN S
t	25	23	17	CRUISIN' ◆ D'ANGELO	10	83	81	63	10	CUTIE • RAW STILL
t	32	27	20	CRUISINE DE CARLA CAUDA CONTRA CAUDA CA	7	(84)	NE	W Þ	1	CUTIE MARTINEZ S CUP LI MARTINEZ C BROWN C SHANCHS A LACE D CONAN COTTO C AND STATE MARTINEZ S CUP LI MARTINEZ C BROWN C SHANCHS A LACE D CONAN SEXY MANINA S CUBM C S CUBM A AND VI. S CAMPET TI VII. ROUGH C S CUBM A AND VI. S CAMPET TI VII. ROUGH C S CUBM A AND VI. S CAMPET TI VII. ROUGH C S CUBM A AND VI. S CAMPET TI VII. ROUGH C S CUBM A AND VII. S CAMPET TI VII. ROUGH C S CUBM A AND VII. S CAMPET TI VII. ROUGH C S CUBM A AND VII. S CAMPET TI VII. ROUGH C S CUBM A AND VII. S CAMPET TI VII. ROUGH C S CUBM A CONTROL S C
t	35	30	19	DANGER • BLAHZAY BLAHZAY	24	85	77	79	14	THE RIDDLER (FROM "BATMAN FOREVER") • METHOD MA
t	29	29	18	CELL THERAPY • GOODIE MOR	17	86	73	84	- 11	SEXY AMAYS RANINLED CUBIN (SCUBNICANIVI), SCAMPETT) THE RIDDLER (FROM "BATMAN FOREVER") HE RIDDLER (FROM "BATMAN FOREVER") FINET WARM IN SAMMA PLOTS I NEED YOU TONIGHT I NEED YOU TONIGHT JUNIOR M.A.F.I.A. FEATURING AALIYA
ŀ	_	_	16	ORGANIZE STREAM ZED NOZE R BANKETT, T BURTON, C.GRP W KINGKTON . ID IZE OR (I) LAFACE 2 411 SAPISTA KEEP TRYIN* • CROOME THEORY	17		-	_	-	
H	NEV		1	FE OFFICIAL PROPERTY AND A SECTION OF PROPER	36	87)	NE	_	1	A STATE IN COMPANIES OF BARTLEY COMPANIES TO WESTERN TO SEE THE STATE OF THE STATE
-	30	20	15	SOULLHOOK MAILIN ISOULSHOOK A MARTINIK JONES K. KARUND ICLIO) (T) (T) (T) (T) ELEXTRA 643-51EEG	12	88	79	83	11	WHERE IS THE LOVE (FROM "DEAD PRESIDENTS") SCHRISTILL IF TOWN IS MAD ACCOUNTED IN SQL (TIES) LINE OF THE TOWN IS MAD ACCOUNTED IN SQL (TIES) LINE OF THE TOWN IS MAD ACCOUNTED IN SQL (TIES) A DINA HOW IN MAD ACCOUNTED IN SQL (TIES) LIT'S AMY LIFE OF THE TOWN IS ANOTHER IN SQL (TIES) A NOTE OF THE TOWN IS ANOTHER IN SQL (TIES) A
L	38	38	9	CZORRELIM C HAMMER IN HAWMERS ICHOMERS ICH	38	89	88	70	10	CONVERTMENT AND THE MESS SHEST CONSERVED HERCESCHEED TO TO THE RECYCLONISTINGS CHEST CONVERTMENT HERCESCHEED TO
	34	33	19	ANYTHING 11 II MOMEN'S LIBORON E MOMENT ALIEN TO MILE 25913 650 MINOC	22	90	85	74	7	MACRILES IN GREETTH E BARRIER MINIORALES M.C. RICONEY K. PRICES (C. (2011A) DO (2015) 17 740
				* * * GREATEST GAINER/AIRPLAY * * *		91	86	85	И	TTS MY LIFE MUSELLE WIGHTH'S EASIER MUSCALES ME AGOST MERCE PLAYA MATA ELAN CHI SHIBMACH FILLS ME SCHOOL CANDON CHI CANDON CHI
	66		2	A THIN LINE BETWEEN LOVE & HATE R TROUTUNN IN COMMENTER IN CORD COLOR IN MANUEL PROPERTY IN THE CASE MAKE INSPONMENTER BROSE	40	(92)	NE	N Þ	1	COOLIE HIGH ◆ CAMP L
	40	43	23	BROKENHEARTED ● ◆ BRANDY	2	93	89	73	9	COOLE HIGH. COOLE
	37	35	26	K CRISKY HS. CHIRLANS LINES? (FOR THANGEROUS MINDS*) ▲ C COCLID FEAT. L.V. GANGSTA'S PARADISE (FROM "DANGEROUS MINDS*) ▲ C COCLID FEAT. L.V. FROM HED A NOV. R. J. SANDERS D RESIGN. S WONDER! HEAVEN SOLO S	2	34	87	72	13	TAKE A LOOK SED NOT LOVER THE COMMENT SHAWES J CONNER T SHORTH AND PROTECT OF COLD HERDON SHOWS AND
	41	40	28	HEAVEN ◆ SOLO		35	91	71	10	
	_		-	HURRICANE A THE CLICK	31	-	95	96	4	WE GOT IT GOIN' ON (FROM "WHITE MAN'S BURDEN") ◆ CHANGING FACE (MEDIC LOCAL ROOF) WEEK OF MEDIC LOCAL ROOF) WEEK ON STREAM BE 328 FLOW WEEK ON STREAM STREA
	36	31	14	MANUAL	31	96		-0.	-	PORT OF A LOVE GARDEN AND ADDRESS OF A PORT OF A LOVE AND ADDRESS
-	39	41	8 -	EASY-E EASIGHT E WEIGHT A TROTTER WEFFELD CLICALLY RUTHLESS SOSSEELATIVITY	30	97	94	. 98	15	FISHING SERVICES FINITURE NUMBER OF THE STREET OF THE SERVICE OF T
	NEV	4	1	WELLOME ◆ ERICK SERMON RESEMBLE RESEMBLE SERVOND STRISON RESEMBLE RESEMBLE SERVOND STRISON RESEMBLE RESERVOND STRISON RESEMBLE RESEMBLE RESERVOND STRISON RESEMBLE	46	38	90	91	3	ULCLARK KENT DLEWS CKENT (LEASTWOOD J (8805ENE) ICLIT) BIG BEXT DELOCATION
L		17	10	YOUR HEART'S IN GOOD HANDS ♦ AL GREEN	47	35	80	68	13	RETURN OF DA LIVIN' DEAD ↑ THE D.C. INC. CO.C. AND THE D.C. CO.C. AN
	47	47	10	HOW WE ROLL MASS ORDER THE HALL KYENEY E HINES M EDINE K GOLD ↑ THE BARRIO BOYZE ICI IBIS SWIZERIN			92	92		

ATTELLE AND ON THE

Hot R&B Airplay

THIS WEEK LAST WEEK WEEKSTON

			** NO.1 **	38	35	17	YOU REMIND WE OF SOMETHING
1	1	10	MATERIA DE CE (ARTISTA) 3 M/s et Tio. 1	Œ	42	4	WHO DO U LOVE COROMAN COR (AMSTA)
2	2	11	DOWN LOW (NOBODY HAS TO KNOW) R KELLY CIVE	30	45	3	WING BENEATH MY WINGS GERALD LEVERT & EDGE LEVERT ON EASTWEET
3	3	24	BEFORE YOU WALK OUT OF MY LIFE MONICA UTOWO (FARISTA)	Œ	43	27	BROKENHEARTED BRANDY (ATLANTIC)
4	4	18	SOON AS I GET HOME FAITH EVANS (BAD BOYLMRISTA)	42	32	23	CRUISIN' D'ANGELO GEMO
D	6	9	SITTIN' UP IN MY ROOM BRANDY (ANISTA)	43	34	17	NOOKED ON YOU SILK IELEKTALEEGT
8	5	15	EXHALE (SHOOP SHOOP) WHITNEY HOUSTON WAS TAU	3	44	21	LIKE THIS AMO LIKE THAT MONICA (ROWDY) REISTA)
7	7	17	OHE SWEET DAY MARIAH CAREY E BOYZ II MEN (COLLINGIA)	Œ	53	3	FUSEE-LA FUSEES (FUFFHOUSE/COLUMBIA)
D	9	5	CALIFORNIA LOVE SPICTERI DI DELPOR TELIMINI GRAPHEMI	Æ	-	1	A THIN LINE BETWEEN LOVE & HATT H-TOWN HAC MAG WARNER BROS.)
8	8	15	LOVE U 4 LIFE JOSECI (UPTOWN/MCA)	Œ	55	3	KEEP TRYIN' GROOVE THEORY (EPIC)
10	13	7	DANGELO (EME)	48	46	28	SENTIMENTAL DEBORAH COR LARISTAN
ID	12	13	WE GOT IT IMMATURE (FEATURING SMOOTH) (MCA)	Œ	-	1	STAIRWAY TO HEAVEH PURE SOUL :STEP SUMMITERSCOPE)
12	10	16	HEY LOVER LL COOL J (SEF JAM/RAL/ISLAND)	50	48	28	NEAVEN SOLD (PERSPECTIVE)
13	11	27	WHO CAN I RUN TO SSCAPE (SO SO DEPICOLUMBIA)	51	40	11	THIS TIME AROUND MICHAEL MICKSON (CPIC)
14)	15	16	DO YOU WANT TO XICAPE (SO SO DEEDOLUMBIA)	52	51	15	DANGER BLAKZAY BLAKZAY (FADER/MERCURY)
15	16	10	WHERE DO U WANT HE TO PUT IT	53	47	11	NURRICANE THE CLICK (SIOK WID! (TUTYE)
16	25	4	ALL THE THINGS (YOUR MAN WON'T DO)	30	57	11	THROW YOUR HANDS UP
17	18	18	TORITE'S THA NIGHT KRIS KROSS (FLIFFHOUSE/COLUMNA)	55	56	8	WELCOME ENICH SERMON IDEF JAMPUAL/ISLANDI
18	18	24	TELL ME GROOME THEORY (EPIC)	68	52	2	LET'S LAY TOGETHER THE ISLEY BROTHERS (SLAND)
D	18	18	NO ONE ELSE TOTAL (BAC SCHARISTA)	\$7	68	18	SOIN' UP YONDER M.C. HAMMER (SWATTMANDHER BRIOS.)
26	18	14	WHERE EVER YOU ARE	(31)	88	8	YOUR HEART'S IN GOOD HANDS AL GREEN (NCA)
21	20	18	I MISS YOU (COME BACK HOME)	O	18	2	GIVE ME THE NIGHT MANOT CRAWFORD SELLEMOONIKELANTS
D	23	18	LET IT FLOW TONI BRAKTON (ARISTA)	62	58	12	TOO HOT COOLIO (TOMMY SON)
26	18	18	YOU PUT A MOVE ON MY HEART Q JONES INTRODUCING TANKA (QWEST WIRE	62	68	13	HEAVEN'S GIRL QUINCY JONES (QMESTWARNER BROS.)
24	18	23	FANTASY MARSHI CAREY (COLUMBIA)	62	68	2	CYOU TO BE BE HAPPY
3	31	8	NOBODY KNOWS THE TONY RICH PROJECT SJAFACEARISTAN	O	-	2	TRADE IN MY LIFE IN MELLY LINE
26)	18	2	VISIONS OF A SUNSET SHAWN STOCKMAN POLYDORINAMI	68	68	18	CELL THERAPY SCHOOL MOS CLAFACEWHISTAL
27	23	18	DIGGIN' ON YOU TLC (LAFACE/AMISTA)	(33)	10	2	CAN'T BE WASTING MY TIME MONA LISA (SLANG)
ā	38	11	GET MONEY APIOR MAPIA: UNDERSHIP DEATHERNING	135	67	1	HOW WE ROLL THE BARRO BOYZE (SBIVEMI)
29	26	11	LET'S PLAY HOUSE HACODIFONO HAT MICHELLE CONTHRONS	62	66	13	SORRY, I WILL COWNING IMERCURY)
38	28	12	STILL IN LOVE BRAN MONIGHT (MERCURY)	Œ	-	1	ALL I NEED JESSE POWELLISHASMON
31	30	10	DON'T GIVE UP	69	61	25	GANGSTA'S PARADISE COOLD FEAT LY JACA SOUND TRACKS MICE
D	41	23	I WILL SURVIVE CHANTAY SAXAGE (RCA)	(70)	-	1	EVER SINCE TOU WENT AWAY ART N SOLE INSTURE BUILDING BOX ATUANDS
33	29	22	ALREADY MISSING YOU CONDUCTOR SECURITIONS	070	-	1	LOVE OF MINE EARTH GYRLE (CAPITOL)
B	36	9	TWENTY FOREPLAY JANET JACKSON (ABM)	72	62	15	I WANT YOU BACK PURE SOUL ISTER SUNINTERSCORE)
B	39	10	YOU WANT THIS PARTY STARTED SCHEDING FOR THE PEOPLE (WARNER BROS.)	020	-	1	NEVER KNEW LOVE OLITA ADAMS (FORTANAMERICURY)
38	37	7	EVERYDAY & EVERYHIGHT TYESTE MICHELLE IEQUOTICAL	74	69	18	EVERYDAY IT RAINS
_			RARY BARY BARY BARY BARY	1	1	١.	CHARLE WOULDS

HOT RAR RECURRENT AIRPLAY

37 33 10 BABY, BABY, BABY, BABY, BABY... 75 75 4 GIMME YOURS

Records with the greatest airplay garrs. © 1996 Billboard/BPI Communication

ī	2	10	WATERFALLS TLC ILAFACE/WRISTAY	14	_	1	RUNAWAY JANET JACKSON (AMN)
2	-	8	OHE MORE CHANCE/STAY WITH ME THE NOTORIOUS B.I.G. (BAD BOTINRISTA)	15	15	35	CREEP TLC (LAFACE/MRISTA)
3	3	16	CAN'T YOU SEE TOTAL FEAT THE NOTORIOUS BLIG. (TOMMY BOY)	18	20	31	CANOY RAIN SOUL FOR REAL (UPTOWN/MCA)
4	4	7	YOU USED TO LOVE ME FAITH EVANS IDAD BONKRISTAN	17	17	15	WATER RUNS ORY BOYZ II MEN ONCOCHNO
5	1	7	ON THE DOWN LOW BRIAN MCKNIGHT (MERCURY)	18	14	4	YOU ARE NOT ALONE MICHAEL MAKSON (EPIC)
	F	1	TIL YOU DO ME RIGHT	18	11	10	BROWN SUGAR D'ANGELD (EM)
7	8	17	BEST FRIENO BRANCY (ATLANTIC)	20	-	15	CRAZY LOVE BRIAN MCRORENT (MERCURY)
	5	10	SUGAR HILL AZ (DM)	21	24	23	GRAPEVYHE BROWNSTONE (MUJEPIC)
:	7	15	DON'T TAKE IT PERSONAL MONICA (FOWD) (ARISTA)	22	13	11	NE'S MINE MORENSTEP (DUTBUTST/PAU/SLANC)
10	8	13	SOMEOHE TO LOVE JONE TEAT DAMPACE THE MANSON MUSICIPICS	23	25	38	PRACTICE WHAT YOU PREACH BARRY WHITE (AMMPERSPECTIVE)
11	10	22	THIS IS HOW WE DO IT MONTELL XORDAN (PHP PRAL, ISLAND)	24	18	33	I WANNA BE DOWN BRANDY (ATLANTIC)
12	12	33	IF YOU LOVE ME BROWNSTONE INLUFFICE	25	16	11	BOOMBASTIC SHAGGT (KIRGIN)
13	8	8	WE MUST BE IN LOVE PURE SOLL (STEP SUMINTERSCOPE)	Recu	ment	arel	ties which have appeared on the Hot R&S 2D weeks and have dropped below the top

R&B SINGLES A-Z

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

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Hot R&B Singles Sales.

THIS WEEK	UŞTWEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THS WEEK	LAST WEEK	WEDS ON	TITLE MRTIST (LABELLOISTRIBUTING LABEL)
		П	* * NO.1 * *	38	37	10	RIDIN' LOW LAD PLATUPE DAWY TRIPLOR POLLYWOOD
Φ	2	3	NOT GON' CRY	(30)	-	1	KEEP TRYIN' GROOVE THEORY (CPIC)
Œ	7	10	SOON AS I GET NOME FAITH EVANS ITAC BOYGRESTA)	40	39	6	FUNKORAMA REDWAN UNTERSCOPE)
3	3	10	TONITE'S THE NIGHT KRIS KROSS MUTTHOUSECOLUMINA	41	41	18	THROW YOUR SET IN THE AIR CYPRESS HILL (PLETHOLISECCE LIMBIA)
4	1	11	ONE SWEET DAY	42	38	22	FADES EM ALL JAMAL (ROWL) YANGSTA)
Œ	6	7	FU GEE LA FUGEES REPPHOUSECOLUMBIA	43	33	23	COME WITH ME SHA IGASJUNE ALLEYINGA)
6	4	17	BEFORE YOU WALK _ALKE THIS AND	4	51	28	NEAVEN SOLD (PERSPECTIVE)
Ø	5	9	HO ONE ELSE TOTAL GLAD BOY ARISTA)	(E)	_	1	WELCOME ERICK SERIMON (DEF JAMERAL/SLAND)
Œ	10	7	SITTIN' UP IN MY ROOM	46	40	15	NOOKED ON YOU SUCKLEATERATOR
8	8	12	EXHALE (SHOOP SHOOP) WHITNEY HOUSTON (ARISTA)	Œ	54	9	BEWARE OF MY CREW LBC CREW LIAC MAC WARNER BROS.)
10	9	13	HEY LOVER LL COOL J (DEF JAMPAL/ISLAND)	(II)	72	2	A THIN LINE BETWEEN LOVE & HAT H-TOWN CAS MAGWAENER BROSS
Œ	12	15	LOVE U 4 LIFE JOSE I UPTOWNICH	49	45	11	FAST LIFE NO. GRAPICOLD CHLUN EPIC STREET EPI
Œ	14	7	WHERE DO U WANT HE TO PUT IT	50	47	5	BROKEN LANGUAGE/HUSTLIN' SMOOTHE DA HUSTLER (PROFILE)
0	_	1	GET MONEY JANON HAS LA SUNCESSIEG BEATATLANTIC	51	43	14	THE RIODLER METHOD MAN (ATLANTIC)
(14)	13	10	WE GOT IT IMMATURE OFEATURING SMOOTHS (BICA)	52	52	11	THROW YOUR HANGS UP
15	11	9	HOBODY KHOWS THE TONY PROXPROJECT (LAFACE/ARISTA)	3	57	9	COLD WORLD SENIUS GEA (SETTEN)
18	15	18	ANYTHING 31 NUTSSO MUSICS	54	42	10	EAST 1999 BONE THUGS-N-HARMONY (BUTHLESS)
W	22	2	EVERYDAY & EVERYNIGHT THE MICHELLE ILOUDINGS	35	-	1	UKNOWHOWWEDO BAHAMADIA ICHRYSALISEMII
18	14	18	I MISS YOU (COME BACK HOME)	58	68	12	STILL IN LOVE BRAN MONNIGHT IMERICARYS
15.	18	18	CELL THERAPY GOODE MOD ILAFACE/MISTAD	57	68	18	WINGS OF THE MORNING
30	26	2	VISIONS OF A SUNSET SHAWN STOCKMAN GPOLYDDONALMS	58	53	5	DON'T GIVE UP
21	18	18	DANGER BLANZAY BLANZAY (FADERINERCURY)	59	18	18	ICE CREAMINGARCERATED SCANFACE CHEF RATHWON (LOUD/REA)
22	10	2	LET'S PLAY HOUSE THE COCC POUND HER MONELLE DESTRICTED	68	56	18	SENTIMENTAL DEBODAH COR LAUSTA)
20	-	1	ALL THE THINGS (YOUR MAN WON'T DO)	63	68	18	WHO CAN I RUN TO XSCAPE ISO SO SCIPCOLUMBIA)
24 0	26	8	WHO DO U LOVE DEBORAH COX (ARISTA)	62	68	18	I NEED YOU TONIGHT
25	23	2t	GANGSTA'S PARADISE COOLD FEAT LY INCA SCUNDTINONSMOU	63	88	26	SEEPS, LEX COUPS, BIMAZ & BENZ LOST LOYZ RUPTOWNSKA
26	26	8	JUST TAN LET U KNOW	(3)	68	2	GIHNE YOURS

Records with the greatest sales gains © 1996 Billio

57 18 18 WHERE EVER YOU ARE TERRITY ELLIS (EASTWEST/LEGS

30 28 10 LEFLAUR LEFLAH ESHKUSHKA

32 8 GOIN' UP YONDER MC HAMMER BROSS 33 30 16 TOO HOT COOLD (TOWNY BOY)

34 34 12 YOU PUT A MOVE ON MY HEART

35 35 20 FANTASY MARSH CAREY (COLUMBIA)

38 31 27 TELL ME GROOVE THEORY (EPIC) 37 36 14 NURRICANE THE CUCK ISCK WID' IT(INVE)

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(A) 66 1 YOU WANT THIS PARTY STARTED

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(20 - 1 CAN'T BE WASTING MY TIME

74 61 3 MOVE YA BODY

D = 2 LOOK WHAT YOU'VE DONE

58 56 11 TREMEMBER BOYZ N MEN I MOTOWNO

73 65 15 LAST DAYZ

BINGS TO SERVED FROM THE CONTROL OF
Grammy Nom Latest Cap To David Morales' Career

DAVID MORALES is all about vibe year and contradictions. Like the countless records that fill his 10-year career as one of clubland's truly legendary producers and DJs, he embraces the mood or con text of a singular moment and wears it comfortably. As a result, it is not uncommon to watch him swerve from startlingly shy and modest to brashly cocky and opinionated in the span of time it takes for him to take a swig from a bottle of Beck's beer ("no glass, please").

Such flexibility has served the Brook-



tremely well. Not only is Morales the superstars as Mi

dance music producer/remixer of choice for such hael Jackson. Tina Turner, Seal, and Luther Vandrass, he also coowns the influential Def Mix Produc-

tions, which manages fellow club pioneer Frankie Knuckles, among other producers. He also remains one of the most in-demand turntable artists in the world. The chilly January morning when we sat with Morales for a rare interview, he was in the midst of doing what he does best, mixing a record—the forthcoming 'Pray For Love" by Love To Infinity, to be specific. He was also still blissfully high on the surprise of earning a Gran my nomination as one of the producers of Mariah Carey's mega-album "Day-

Billboard: Where were you when you found out you were nominated for a

Grammy? David Morales: In the studio, When Judy [Weinstein, his manager] called, I ught she was kidding me. It's funny. That cut, which was a different version of the single "Fantasy," wasn't originally supposed to be on the album. BB: Have you thought about winning?

DM: Never in my wildest dreams. It s virtually impossible BB: How does something like this

change you?

DM: It has totally lifted me up off the ground. To be a dance producer in that arena is incredible. I feel a definite shift. It's like a sign that it's going to be a great

BB: It could also be the start of some hanges in your career. Are there any ific ones you'd like to make? DM: I want to concentrate more on

riting and producing. I'd also like to live a little and enjoy things more. I spend Monday through Friday in the studio. Contrary to popular rumors, no one does my work for me.

RR. How does it feel to be in such nge demand? DM: Actually, I don't feel like I'm in huge demand.

BB: You don't? DM: No, not really. For me, this is a natural pace. I appreciate being considered so highly, but we all go through inse-

BB: And is that what pushes you? Looking at your schedule, you work like you're a kid still scrambling to make it. Do you feel like you've made it? DM: Yes and no. Sometimes I feel like dinosaur compared to others. It's been

10 years now. In the early years, when I was first getting hot, I had no idea of what was up. It was like, "Wow . . . they like what I do." It's wild to go out, and people know what you do. BB: Are there momentshen you're working with an artist like

Mariah Carey-you think, "I've ar-DM: It's exciting. But it can get intim

BB: Does it ever creatively paralyze you? For example, I would imagine that there's a lot of internal drama attached

to working on a record like "Scream" by Michael Jackson DM: Working on "Scream" was an experience. I wasn't 100% pleased with that one. I was totally taken out of my element. We had to work in a specific studio in Los Angeles that I'd never seen or been in before, and security was intense. Everything about it was hush hush. And then you stop and think about the fact that you're working on the King of Pop's music. It's wild . . . I mean, I used to try and imitate Michael Jackson when I was in the first grade! The whole experience was deen

But it's nice to have the status to even be in that kind of situation. There are a lot of great people out there making

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music, and I'm just happy to be part of the whole business. It's funny because those situations can have a whole different vibe. For example, when you're working with Mariah or Gloria [Estefan], and you feel that something is wrong with the vocal. All I can think is, "How am I going to tell Mariah Carey that something she's doing with her voice isn't working for me? Who am I next to some

BB: So what do you do? DM: (Laughs) Well . . . After holding it in for a while, I've got to say something. And that's when I realize that they do have respect for me. There's a reason why I'm there in the first place. It's a blessed feeling.

BB: Do you ever burn out? DM: It happens to everyone, but I always rebound and get myself back together. There were times when I was doing three or four records a week,

working it seven days a week. BB: What about the flavors of the ment? Is there anyone out there mak ng you look over your shoulder? DM: People used to try and make me feel that way. And I hate when people in this business are like, "This one's on your ass." If I was always looking over my

shoulder when someone good was coming up. I'd have a broken neck! And it's not like I wasn't new on the scene at one time, too, I can't think that it's always gonna be about me. Of course. flavors come and go. Some move on, some stay. You make your mark, you move aside, and you let someone else get

BB: But you still have that competi-DM: Without a doubt. It was never my

intention to be temporary. BB: Do you ever listen to another producer's record and wish you had done it? DM: There's no use in that attitude. It'll drive you nuts. I can appreciate a great record-even if it's by someone I might not like personally. If it's slammin', I want to play it.

BB: The last time we talked for the record, you had just completed your "Bad Yard Club" album for Mercury. Now that it's come and gone, what do you think about the whole thing? DM: It was a good experience, I

learned some lessons-especially about the corporate structure of this inclustry. I realized bow frustrating it is for an artist to have a label that can't get with what you're doing.

Creatively, I was showeasing differ sides of my personality: reggae, soul, house. It was intended to be a collage of sounds. I wanted to show that dance comes in different tempos. I do feel that some of the music was ahead of its time. BB: Do you want to do another

DM: I'd rather be behind the scenes. I never was one to want to be center stage. I'm too shy for that. BB: After 10 years, you're still active-

ly spinning. Why? DM: I have to. It's in me like a drug, I have turntables everywhere—in the office, in the studio, in my home. I'm always trying out new mixes and listening to new records. I like listening to new records. I sure would like the records to

BB: What do you think about dance music these days?

DM: It's starting to get a little better. I was listening to some stuff from the '70s the other day, and it was incredible. It took me back. Things were so different then. It didn't matter if you looked cute or ugly or fat or short-the music is what mattered. And there was a lot more time and effort put into the songs back then. BB: When I talk to people about whose music moves them, your name

inevitably comes up. Whose music is moving you these days?

DM: First off, let me say that I do have contemporaries. I am not alone in a league. Let's see . . . I love Masters At Work and Frankie (Knuckles), People are overlooking Satoshi Tomiie. I like a lot of guys from overseas. Grant Nelson has been doing some nice stuff. So has C.J. Mackintosh. Ricky Morrison is a real interesting kid coming up. And, of course, Todd [Terry] is a maniac. There are actually a lot of people I enjoy and support. Why not? We're doing it all for ame thing.

BB: So then why is there all this dogging happening on the street? DM: It's sad. I wish people would stop pointing fingers and dissing and just play each other's stuff. You can't just be into your own stuff. If you do that, your world just gets smaller and smaller.

BB: But it is an easy trap to fall into once you become successful. How do you DM: Quite honestly, I am the last one

to play my own records. After listening to them nonstop for two or three days, I don't wanna hear 'em anymore BB: But you must go back to your records after a while and re-examine

them. Which ones still work for you? DM: That's tough. "Love Will Save The Day" by Whitney Houston, "Mr. Loverman" by Shabba [Ranks], "What Is This Thing Called Love" by Alexander O'Neal, "Another Sleepless Night" by Shawn Christopher, "Where Love Lives" by Alison Limerick. I also still really dig "Finally" [by CeCe Peniston]. But I think that "Dreamlover" [by Mariah Carey] is probably my all-time

BB: Which of your records make you DM: (Laughs) Please don't take me here... There are more than a few that

I stop and think, "Why?" And there some records I've wanted to give up on midway through doing the mix. What can I say? You need to make bad records sometimes. It's one of the ways to judge when you're good. Anyone who says they don't have off days is lying. BB: Let's dig into one of the long-run-

ning rumors surrounding you. What's the latest on the Def Mix label? DM: It will happen-maybe in the pext-few months. We're trying to find the time to do it right. One of the main pressures about being David Morales is that people expect you to be phenomenal every time. That's just not possible, obvi-ously. But when you have a good reputa-tion, you to be double conscious of what you put out. I don't want to waste this opportunity. I've got to put my best foot forward. When you reach a certain level—and the only way to go is down people will try to trip you. It's sad, but

BB: Does that give you stage fright? DM: Absolutely. Sometimes I think I'm not cut out for this. I still think that after doing this for 10 years. Then I wonder what else I would do. The only other thing I was ever interested in was law But at this age, that is never going to happen! After 10 years, the Grammy nomination is a real nice reward. It's a sign that it's time to move on to a new vel. It was a real wake-up call. Most days, I still feel like I'm hanging on the lower level . . . still hanging underground. BB: But that's not how people in this

industry see you.

DM: Well . . . I suppose so. I don't even know what people really think of me anymore. Who do your trust to come at you with a real vibe? At this point, I cert ly don't let my hair down so easily. I've become more guarded.

BB: Because you know your every word will travel DM: And get totally twisted. Suddenly there's this major thing going on

because David Morales said it. And, in the end, I may not have even thought what I've supposedly said. It's scary, BB: Would you ever leave dance

DM: No. But I would like to try other things. Ralance is good. But I'm not "goin' R&B" or anything, like so many other people who start out in dance music, I still love dance music, And I still love playing records. BB: Where do you go from here

DM: Ten years from now I would like a much easier schedule. Maybe work on a few major projects a year and then chill for the rest of the time. BB: But will you really allow yourself to have such an easy lifestyle!

DM: (Laughing) I doubt it.



1. SALVA MEA (SAVE ME) FAITHLESS LIFT ME UP CONNE & JUNIOR BOHT DALL

I DON'T WANT TO TALK ABOUT IT
GEOFFREY WILLIAMS HAMES ON MINORT

4. BIG YELLOW TAX! JONI MITCHELL 5. DON'T FALL IN LOVE BYRON STINGLY

MAXI-SINGLES SALES 1. CAN'T BE WASTING MY TIME MONA LISA FEATURING LOST BOYZ BLAND

2. FOLLOW YOU DOWN GIN BLOSSOMS 3. PACIFIC TRIM PAVEMENT M 4. MICROPHONE MASTER DAS EFX DISTRICTS
5. RUMOUR BEL CANTO LAVA

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3	4	5	9	DAY BY DAY CAUSAL 234 DAJAE	2	6	26	10	SOON AS I GET HOME WITH SO BAD BOY 7 9049 ARISTA FAITH EVANS
4	6	7	10	SHOOT ME WITH YOUR LOVE SIRE 64085/EEG D REAM	3	2	1	2	FU-GEE-LA (M) IT) ON RUFFHOUSE 78194 COLUMBIA
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10)	-11	17	8	FREEDOM (MAKE IT FUNKY) STRICTLY RHITHM 12403 BLACK MAGIC	8	2	9	20	SET U FREE IT: 00 STRICTLY RHYTHM 12362 PLANET SOU
11)	12	19	9	CATERPILLAR MOONSHINE MUSIC 88417 KEOKI	10	9	4	17	BEAUTIFUL LIFE MI (T) 00 ARISTA 1,2918 ♦ ACE OF BASI
12)	10	43	9	WHO DO U LOVE ARISTA 1:2943 DEBORAH COX	11	12	14	2	STAYIN' ALIVE (T) (I) RIGIKAL 15662-NIDE-CRITIQUE • N-TRANCE
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15	19	19	1	UNLEARN HILE TRAN 1728/TVT PSYKOSONIK	(10)		19	9	WALK! (T) TIBING AMERICA 585201 II S. SIZE QUEEN FEATURING PAUL ALEXANDER
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10	19	19	9	PEOPLE DEETER DOOR DEEPER FEATURING KAREN POLLARD	18	14	14	19	TELL ME (1) (0) EPIC 78068
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(21)	17	35	-4	DREAM COME TRUE GROOM/COUS 006/STRETLY PHYTHM ANGELA LEWIS	10	19	19	19	WREKONIZE/SOUND BWOY BUREILL INI (T) 10 WIECK 2016 NEIVOUS ◆ SMIF-N-WESSUN
22)	19	19	1	THIS TIME AROUND EPIC PROMO MICHAEL JACKSON		12		10	
10	19	19	19	ADDICTED HOLD 2008 PLUTONIC	(21)	NE			* * * HOT SHOT DEBUT * * * GIVE ME THE NIGHT IN IN SULFMON 95550AD PRANCY CRAWFORD
24	19	9	17	IF I WERE YOU HOUSE? 2005 43624 ◆ K D. LANG				-	
19	19	9	12	BEAUTIFUL LIFE ANSTA 1-2918 ◆ ACE OF BASE	22	26	22	14	HEY LOVER INI (T) DEF JANGRIL 577/95/SLAND ◆ LE COOL.
26)	19	19	-4	SHUT UP (AND SLEEP WITH ME) LOGIC 59033 SIN WITH SEBASTIAN	(24)	17	19	10	TONITE'S THA NIGHT (III) (1) KUIFFIGUSE 7H0933 COLUMBIA ◆ KRIS KROSS
				* * * POWER PICK * * *				9	UKNOWHOWWEDO (N) (T) (ID DHPSAUS 5/6511 (FM) ◆ BAHAMADU
21)	42	-	1	MUSICA ES MI VIDA (ROBEROB'S BORIQUA ANTHEM PT.II) MICA REPORT. C. C. MUSIC FACTORY	19	17	17	19	ONE SWEET DAY ON (T) OD COLUMBIA 79075 MARIAH CAREY & BOYZ (I MEN
10	15	15	15	COME ON HOME ENC 77941 CYNDI LAUPER				3	GET MONEYM NEED YOU TONIGHT IN UNDOLUSING YOU IN AND \$1000 M.A.F.I.A. FEAT, THE NOTOFICUS B.I.G.
10	17	38	4	LOVE IN C MINOR PURE 2251 CERRONE	27			1	GEORGY PORGY (T) TRISTAR 3677] 3*D
30	26	26	9	SUPERSTAR DI MONSHINE MUSIC MACH		NE		1	DON'T STOP (WIGGLE WIGGLE) (1) ID AUREUS 1200 ◆ THE OUTHERE BROTHERS
31)	46	- 17	2	SET ME FREE IDMAN 24475 MISA	10	32	17	9	WONDERWALL ID ETIC 71004 ◆ DASIS
32	19	44	4		30	15	-	Z	YOU'LL SEE IT IT IN MAYERICK 43649 WARMER LIRCS MACONNA
33	20	19	19	EARTH SONG EPIC PROMO ◆ MICHAEL JACKSON TO DESERVE YOU ATLANTIC 85533 ◆ BETTE MIDLER	(31)		ENTRY	2	THE NEW ANTHEM IT: 00 LOGIC 59034 N-JCI FEAT MARK FRANKLIN AND NIGEL CHAMPION
34	26	35	9		(32)	17	19	19	I MISS YOU (COME BACK HOME) on (1) 00 UPTOWN 55132 MCA ◆ MONIFAH
19	17	17	4	GOLDENEYE VIRGIN PROMO TINA TURNER	10	20	19	17	CELL THERAPY (No 17) LAFACE 2-4114/MISTA ◆ GOODIE MOB
19	38	19	4	HAPPY MAXI 2032 JUDY ALBANESE TIME TO GET DOWN HOTHSHICT 1285 ANGEL MORAES FEAT SALLY CORTEZ & OCTAWA LAMBERTIS	34	29	8	9	MOVE YA BODY (1) HIG BEAT 95701.AG ♦ MAD SKILLZ
37)		13	1		19	19	19	17	MAGIC CARPET RIDE 10 00 SM IC 9014/19/04/LE ◆ THE MIGHTY DUB KATS
38)	15	-	2	LET THERE BE LIGHT REPRISE 43561 ♦ MIKE OLDFIELD GIVE ME LUV Y0540594 005 ALCATRAZ	(36)			1	KEEP TRYIN' (1) EPIC 78260 ♦ GROOVE THEORY
36)	49		4		(37)	ME	WP	1	TODOS LOS LATINOS (EN LA CASA) ITI STRICTLY RHYTHM 12414 MOREL'S GROOVES PT. 9
-				* * * HOT SHOT DEBUT * * *	19	38	9	4	CAUGHT A LITE SNEEZE (D ATLANTIC (65) (MAG) ◆ TORI AMOS
39)	NE		1	TRES DESEGS (THREE WISHES) (PIC PROMIT GLORIA ESTEFAN	19	17	17	19	TO DESERVÉ YOU IT 30 ATLANTIC 85633 MG ◆ BETTE MIDLER
40)	NE	₩ ▶	1	IMITATION OF LIFE SIRE GOORGEG BILLIE RAY MARTIN	(40)		ENTRY	19	I GOT DAT FEELIN' (NO 01) CLR 5214 D. J. KDOL
41	36	33	9	EVERYBOOY SALSA PUONTE 126/88/HOT TITO PUENTE JR & THE LATIN RHYTHM	(11)		WÞ	1	WELCOME (1) DEF JAMIRAL 577791 ISLAND ♦ ERICK SERMON
17	40	41	. 9	THE JOY YOU BRING CUTTING 359 SWING 52	17	38	1-	1	FOR REAL (T) (I) UNION 189 WARLOCK JACKAL THE BEAR
43)	ME		1	AIN'T NOBODY WORK 79229003,UMBIA DUANA KING	43	19	17	15	LIVIN' PROOF (T) PAYDAYALONDOW 120077/95/AWD
44)	ME		1	LIGHT YEARS WORK 78077(COLUMINA ◆ JAMIROQUAI	44	44	25	17	AUTOMATIC LOVER (CALL FOR LOVE) INDITI AUSTA 1-2877 PRAL MCCO
45	19	47	4	SUNRISE SERVICE TOMA 006 A-MEN	(45)	NE	w>	1	CRIME SAGA ITS PENALTY 163/90/MY BOY SHABAZZ THE DISCIPLE
46	38	17	19	WALKIN' VIRGIN IMPORT FRANKIE KNUCKLES FEATURING ADEVA	46	50	-	1	MR. KIRK ITI 00 SM 3E 90307910FLE 4 HERO

50	17	47	1	SUMMINES SANTHLE THER TOWN
65	34	17	15	WALKEN VERDER MEDIT
71	39	32	5	MY LIFE JELLYSEAV 2005
443	MERW	1	TARKE A LOOK HELLYWOOD 00020	
33	30	18	19	FRAD A MAY JELLYSEAV 2504
50	17	44	5	RAPPY SAD MATZOON 95725/ATLANTIC



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Country

Shenandoah Marks 1st Decade

Capitol Set Features Old, New Material BY DERORAH EVANS PRICE collaboration with vocals for "Some-Capitol isn't releasing a video for

NASHVILLE-Shenandoah is celebrating its 10th anniversary this year with the April 2 release of "Now &

The 15-song collection features such early hits as "Ghost In This House "Church On Cumberland Road," "Two Dozen Roses," "Sunday In The South," and "Moon Over Georgia." There also are five new tracks, including "I Will Know You," "Lonely Too Long," and the first single, "All Over But The Shoutin' " which will be released Feb.

The overall feeling on this particular project is that this is a celebration [of] their career," says Capitol executive VP/GM Walt Wilson. stepped back and took a look at their history and what an impact these guys have had over the last 10 years, it's a real exciting thing to celebrate. This band has to be one of the most consistent acts in country music.

According to Wilson, Capitol plans to make consumers aware of the new album through radio specials and a nush at retail. It is still working out the details on a worldwide radio special and also plans to issue another special We are going to service a similar radio special to all the 2.500-plus stations that are out there," he says. "It will be an open-ended special where stations can setually edit in their own involvement

Capitol is also negotiating with the Nashville Network on a Shenandoah 10th anniversary television special that will air later in the spring. Addi tionally, the label is talking to TNN about devoting a whole episode of the new "Prime Time Country" show with Tom Wopat to Shenandoah.

'This band hasn't gone away," Wilson says. "Everybody loves them, and they are doing great. In fact, they are doing better in a lot of ways than they coor have and it's time to stand up and celebrate it." Shenandoah has a lot to eelehrate

these days. It seems to be enjoying its best time yet. The group took home a Country Music Assn. Award in October for its collaboration on "Somewhere In The Vicinity Of The Heart" with Alison Krauss, This year, Shenandooh is nominated for Grammy Awards in three categories-best country performance by a duo or group with vocal for "Darned If I Don't (Danged If I Do)"; best country



SHENANDOAH

where In The Vicinity Of The Heart" with Krauss; and best Southern gospel, country gospel, or bluegrass gospel album for its participation on Amazing Grace-A Country Salute

To Gospel. Lead vocalist Marty Raybon says that the band is enjoying these good times and that the new record is a reflection of both the group's past and future "We wanted to take neonle through the years. From the first too 10 Isinglel, 'She Doesn't Cry Anymone ' to 'Marna Knows ' 'Church On Cumberland Road, and 'Sunday In

The South We wanted to take people through the years as it went in the beginning of our career," Raybon says. "It gave us a chance to take people from who we started at A and wound up at B. This thing isn't over. We are at the ABC level now, and Z is a long way off'

Raybon says the group originally envisioned its greatest-hits package as a live album. But it had been in the studio recording new material last year, and it was the label's idea to take five of those new songs and place them with 10 constact hite for the near album. Then the group went back in and rerecorded new versions of its provious hits (with the exception of Somewhere In The Vicinity Of The Heart," which was recorded recent-

"The hits on this record have been brought up to date musically and son-"Wilson says, "Now our job is to get the message out to all the supporters of Shenandoah, radio, and the

Wilson and the Capitol staff are hoping the exposure from the Grammy nominations will translate into album sales Dobbie Abbott senior buyer at Best Buy, a 250-store chain based in Minneapolis, says that could be the case. Although she hadn't talked to Capitol reps yet about their plans for the April release, she says award show exposure is always helpful to a new album.

Wilson says Capitol plans a push to retail that will let fans know what to expect from "Now & Then." "We are going to sticker the album and let people know what a great record it is, because it has 15 cuts on it with the old and new songs, and we're going to nosition it like a new Shenandoub record," he says, "Retail is a lot like radio. They love Shenandoah because they aren't flashy, but they get the job

Gary McCartie, PD at WMZQ Washington, D.C., agrees. "Shenan-doah represents all that's good about country music—great harmonies, family values, and songs about real

Wilson says Capitol plans to secure listening posts at retail and will be setting up promotions at radio to capitalize on the 10th anniversary. "We will be doing a lot of 10th anniversary things, and we are in discussion right now with Justin Boots in working up some type of promotional things. We just don't have the mechanics finished enough to talk about it yet."

the first single, but plans one for the second. "Our theory was to put the money we would have put into a video ... to go in conjunction with TNN on the 10th anniversary special and possibly use that down the road for a

home video. We are kind of investing in partnership with TNN on this." Booked by William Morris, Shenan-

doah will also tour this year in support of the 10th anniversary and the new album. (Raybon will continue to perform solo dates in support of the solo gospel project he released on sister EMI label Sparrow last spring.) The (Continued on page 39)



the studio by Marty Stuart, who plays mandelin on Gattis' upcoming album, Gattis' first single, "Little Drops Of My Heart," will be released this spring. Pictured. from left are producer Norro Wilson Stuert and Gattis

Navy F-14 Crash Kills Musician; **Great Reissues From RCA, Capitol**

HAT NAVY F-14 CRASH in Nashville Jan. 29 took the life of a former country musician. Tommy Ewing Wuir, 53, was visiting friends Elmer and Adu Newsom when a Tomcat jet hit the Newsom home in Antioch near the Nashville Airport, killing all three immediately. Wair was a fieldler and backup singer for Stonewall Jackson in the '60s, and his sister Juanita is married to Jackson. He also was a former Metro police officer here . . . Veritas Music Entertainment has had to change its name because of a copyright problem. The label launched by Roy Wunsch and Bud Schaetzle will henceforth be known as Imprint Records. It continues to be traded on Nasdaq as VMEI. First releases are expected this spring from Gretchen Peters and Bob Woodruff.

WYNONNA, whose lifestyle continues to enthrall the tabloid press, has gotten pregnant again, is now married, and is launching a tour, album, and television special. She's lined up the flambovant Bette Midler as special guest on her CBS television special, to be aired Feb. 23 at 10 p.m. EST. The album "Revelations" will be released Feb. 13 by Curb/

MCA, and her tour begins with shows on March 15, 16, and 17 at the Universal Amphitheatre in Los Angeles. She will be a guest on "Late Show With David Letter-man" Feb. 21, "Good Morning America" Feb. 22, and 'The Tonight Show With Jay Leno" March 18. She'll also appear with Ricky Skaggs and Michael McDonald on "CMT Presents: Monday Night Concerts" April 8 at 8 p.m. and midnight EST Black Hawk will be opening act on the first leg of her two-year tour

APPLE COMPUTER has signed on as title sponsor for Extravaganza '96, the Nashville Entertainment Assn.'s four-day showcase of local, regional, and national musical talent, which is scheduled for various venues Feb. 14-17. More than 200 acts are booked. Other corporate spon sors are Blockbuster Music, Budweiser, Western Pacific Airlines, Jack Daniel's, Southern Comfort, and Henry's Great Coffee Shop (the product of Gibson Guitar chairman/CEO Henry Juskiewicz). The event benefits the eity's Musical and Visual Arts Education Foundation. which works with Metro public schools here . . . Booking agent Joe Harris' funeral last week included performances by his clients Garth Brooks, the Oak Ridge Boys, and the Moffats.

All Music Row was abuzz about Brooks' refusal to accept the American Music Awards' artist of the year award (see The Beat, page 14). Brooks said he thought that Hootie & the Blowfish should have gotten the award because they turned retail sales around last year. Tammy Wynette, on the other hand, said she would have walked on water to get there to collect her Award of Marit Brooks won male artist and album awards and kept those. Reba McEntire was named best female artist, best group was Alabama, and best new artist was Shania Twain, who continues to enrich my life by risking catching pneumonia in her fashion-

able outfits. SOME GREAT STUFF: Country catalog continues to



bu Chet Flippo

enrich our listening experience. Crossing my desk this week are some discs that will stay on top of the active stack for a while. RCA's Essential Series brings "The Essential Jim Ed Brown And The Browns," "The Essential Dottie West," "The Essential Connie Smith.

The Essential Earl Thomas Conley," and The Essential Foster And Lloyd." Needless to say, "Pop A Top" from the Browns should be

played daily, and it's nice to hear "Scarlet Ribbons (For Her Hair)" again, as well as "Barroom Pals And Good-time Gals." The late Dottie West is fondly remembered for her feisty spirit as well as for such hits as "Country Sunshine." Conley's duet with Keith Whitley on "Brotherly Love" should be required listening for all aspiring artists. Smith's "Once A Day" likewise needs a revisit. Carital/Nashvilla's Vintage collection is issuing albume

from Wanda Jackson, Tex Williams & His Western Caravan, Merle Haggard, and classic duets by George Jones & Melba Montgomery. From the latter, there's an embarrassment of riches: "We Must Have Been Out ""Rollin' In My Sweet Baby's Arms," and Blue Moon Of Kentucky." Jones' chemistry with Montgomery was far different than his cooler partnership with Tammy Wynette, and this is a real barn-burner. Haggard's cuts, produced by Ken Nelson and Fuzzy Daggard's cuts, produced by Ren Netson and vizzy Owen, are simply classics: "Mama Tried," a live "White Line Fever," "Sing Me Back Home," "Hungry Eyes," "The Bottle Let Me Down," "Blues Stay Away From Me," a previously unreleased "Streets of Berlin," and live ver-sions of "Okie From Muskogee" and "The Fightin' Side

Jackson, as you know, pioneered in both rockabilly and country. In her one guest appearance on "The Grand Ole (Continued on page 39)





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HOT COUNTRY SINGLES WEEK ENDING FEE. 10, 1996

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY ENGAGOAST DATA SYSTEMS' RADIO TRACK SERVICE. 150 COUNTRY STA TIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK SONGS RANKED BY NUMBER OF DETECTIONS.

MED	WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER ISONOMINIER	ARTIST	PEAK	THIS	LAST	2 WKS AGO	WKS. ON CHART	TITLE ARTIST PRODUCER SONGWITTERS LABEL & NUMBER DESTRIBUTING UNDEL	. 28
				*** No. 1 *			(39)	42	43	9	READY, WILLING AND ABLE LARI WHITE I LOW HERE I LARI WHITE I LOW ACKERS IN CO. OF ACKERS IN	
1	1	2	13	(IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE!	2 weeks at No. 1 ◆ SHANIA TWAIN (C) (D) (D) (N) MERCURY NASHVILLE 652206	1	(40)	45	46	8	STANDING TALL ◆ LORRIE MORGAN CONTROL OF THE PROPERTY OF TH	40
(2)	6	6	11	BIGGER THAN THE BEATLES	JOE DIFFIE GOVERNO 18002	2	41	39	32	19	DEEP COWN ◆ PAM TILLUS E*Fallis in Proce WilderDEE J. MRIMED: ICLIV/ARGTA 1 2978	6
<u></u>	5	5	18	NOT ENOUGH HOURS IN THE NIGHT	DOUG SUPERNAW CONTRACT 17764 REPRISE	3	42	41	41	20	IN PICTURES E OORT A VARIANTA DOTIES EBOTE TO VARIANTA DOTIES EBOTE	4
4	4	4	13	R LANCIS IA BARYER RIHARBIN IN WILLIAMS» COWBOY LOVE S HENTGLES IS DELIGIAS J. WOOD!	JOHN MICHAEL MONTGOMERY	4	(43)	46	49	9	SHE'S GOT A MINO OF HER OWN JAMES BONAMY	
(5)	7	7	14	S MENIFORM & BURDOUS MOOTH LIKE THERE AINT NO VESTEROAY OF BROOK AND THE STATE OF T	BLACKHAWK	5	(44)	47	54	4	ALL YOU EVER OO IS BRING ME DOWN THE MAYERICKS (FEAT FLACO JIMENEZ)	- 44
6	2	1	14	IT MATTERS TO ME	◆ FAITH HILL	1	(45)	49	50	7		45
7	3	3	16	WHEN BOY MEETS GIRL	◆ TERRI CLARK	3	(46)	58	-	2	WITHOUT YOUR LOVE AARON TIPPIN	M
(B)	8	9	13	NOT THAT OIFFERENT	+ COLLIN RAYE	8	(47)	52	62	3	SOCIONO ANACESATO ENGUISSE DE RIVER AND ANACESATO ENGUISSE PRISTI SERVICE AND ANACESATO ENGUISSE PRISTI SERVICE AND ANACESATO DE RIVER ANACESATO	47
9	11	12	11		 MARTINA MCBRIDE 	9	48	40	42	15	ALWAYS HAVE, ALWAYS WILL SHENANDOAH SHENANDOAH	40
<u></u>				PING ON HER FINGER TIME ON HER HANDS	REBA MCENTIRE	9	(49)	51	59	4	C COOK P NELSON E BOOME WALLET (W. CAPITO), NASHWALLET 18903 EVEN IF I TRIED ◆ EMILIO	49
$\underline{}$	9	11	14	WHAT I MEANT I DO SAN THE WASHINGTON THE REACHES OF CHEYCARE THE REACHES OF C	WADE HAYES	-	(3)	70	20	2	B BED/ETT IC FAULK NIMUSED: B REGAND CAPITOL NASHVILLE SIRCE IT'S WHAT I OO ◆ BILLY DEAN	50
1	10	13	16	D.CICK ID.CICK'S HOGH J MORPHOE!	● WADE PATES ID NICOLUMBA 75087	10	_	_	-	-	SOMETHING AND STREET SHAPPED STREET SHAPPED STREET SHAPPED STREET SHAPPED SHAPPED SHAPPED STREET SHAPPED SHAPPED STREET SHAPPED SHAPP	
12	12	18	10	A REMAINED DATEBERTS E RENNEDIT GEROOKST	GARTH BROOKS (V) CAPITOL NASHVILLE 19022	12	(51)	55	58	5		
13	14	17	7	ESTERAL IN MERSONS	ALAN JACKSON IV ARSTA 1-2941	13	(52)	53	60	4	ONLY YOU (AND YOU ALONE) GEROWN I TRITT IS RAW A RAME WASHER BROS ALBUM CUT	- ~
14)	13	15	8	I KNOW SHE STILL LOVES ME T ERDAN G STRAIT IN BARBER M HOLVESI	GEORGE STRAIT (Y) MOA 55163	13	(53)	54	56	5	LET YOUR HEART LEAD YOUR MINO SMOKIN' ARMADILLOS HEIGO YOUR ZEONE	5 ~
15)	18	24	7	YOU CAN FEEL BAD E SORDY IR IMBREST HIRSED	PATTY LOVELESS ID INTERC 78209	15	(54)	62	70	3	HEADS CAROLINA, TAILS CALIFORNIA BEALLMORET MODRAW (T MODOLS MID SANCERS) HEAVEN IN MY WOMAN'S EVES TRACY BYRC JULIUS AND SANCERS TRACY BYRC JULIUS AND SANCERS TRACY BYRC JULIUS AND SANCERS	-
16)	16	19	9	IF YOU LOVED ME	 TRACY LAWRENCE ATLANTIC ALBUM CUT 	16	(33)	72	-	2		
1	17	20	12	OUT WITH A BANG	OAVID LEE MURPHY	17	(%)	60	-	2	GONE (THAT*LL BE ME) PANDERSON-D YORKAM PERFISE ALBUM CUT	30
_				* * * AIRPOWER	***		(37)	61	67	3	1969 ◆ KEITH STEGALL KSIRSALI KEITON C DAWEERLAN IK SIRSALL G HARRSON DHENSON (C. I.) NEFO. PYNARHVLEE ISSSES	57
(18)	20	26	6	TO BE LOVEO BY YOU	WYNONNA C2:30 CIRR 55084 NCA	18	58	50	35	17	IF I HAO ANY PRIOE LEFT AT ALL J BOWEN C HOWARD GREENEBAUM!! SEALS E SETSER! ICLY: CAPITCL NASHVILLE SHAES	25
(19)	19	22	12	'ROUND HERE	SAWYER BROWN SAWYER BROWN	19	(59)	63	65	3		59
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23)	23	25	14	SALET MARKET LINES	© FIM MCGRAW	23	63	66	-	2	## STEPHANIE BENTLEY WHO'S THAT GIRL STEPHANIE BENTLEY	63
24	15	8	18	TOO MUCH FUN STREET OF THE STANDARD STANDARD	IC (D) (V) CURB 76971	2	(64)	69	69	4	T WILKES, P WORLEY IS BEN'LLEY, & TERENLE PRIMINER: CONT. EP.C. 710234 ROB CROSBY	64
25)	30	34	10	LISTRIBUS PRESENTATION C WRIGHT T J KNIGHT	GANT ALBUM CUT PEPRISE	25	(65)	74	- 03	2	J CRUTCHRELE R CROSSY & COTTON TEN THOUSAND ANGELS ♦ MINDY MCCREADY	65
26	21	21	18			21		-	-	-	TAM MCCORN March 1 & AUFE March 1 & MARCO	18
27)	28	31	10	PARADISE STRUCT, AMERICAN BOOKLE BAURRAM SHE SAIO YES WARRANT LONE THAT BECOST LONE THAT BECOST LONE THAT	JOHN ANDERSON	27	66	67	64	20	T SPOWN IT SWEET OF SERVES EPATER DIVER	1 10
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29)	33	36	6	YOU GOTTA LOVE THAT	NEAL MCCOY ATLANTIC ALBUM OUT	29	68	56	55	12	J CONTONIELE BASERINE	55
30	22	10	19	REBECCA LYNN EL WALFFR R. N. LEPANNS IS SAMPSON S EMING	BRYAN WHITE COVASSILMACING	1	69	65	63	19	J. CURT. ID GOODMAN S.P. TAVAS, II HORSELL	39
(31)	35	39	7	IT WOULDN'T HURT TO HAVE WINGS	MARK CHESNUTT	31	70	59	.51	18	PANCERSON (DYGMAN XOSTAS) CLIQUES MERSE (77N)	20
(32)	36	44	5	NO NEWS	◆ LONESTAR	32	71	57	47	16	G FUNGS HI NESTWOOD C: IN: RCA 6A60	44
33	34	30	17	NO NEWS DEDGE AV HILLSON IS HOOSELP EARNHAUT JUD SANCEIES TALL, TALL TREES A STEAL OF CHAIR PLANTING	◆ ALAN JACKSON	1	72	RE-1	ENTRY	11	THE FEVER GARTH BROOKS A REVIOUS IS THE 1.1 FERRY B KENNECY EXCHERTS: OF CARRY NASHOLLE 1894	1.43
(34)	37	40	10	WHAT DO I KNOW	WARSTA 1 2829 RICOCHET	34	73	73	-	2	THE STRENGTH OF A WOMAN • PHILIP CLAYPOOL C. ID. ON COMP 79977	13
35	25	16	19	THE CAR	JE: NI COLUMBA 7608E ♦ JEFF CARSON	3	(74)	RE-	ENTRY	11	WHAT IF JESUS COMES BACK LIKE THAT COLLIN RAYS PAGREY E SEA J HORIS OF BLACK O DANSON O' O' CARDWICK	- 40
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COMPILEO FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY Billboard. Top Country Singles Sales... SoundScane FOR WEEK ENDING FEB. 10, 1996

12	3%	28	\$ ₹	TITLE LABEL & NUMBER DISTRIBUTING LABEL	ARTIST
1	1	1	11	* * * No. 1 * * * IT MATTERS TO ME WASHES BESS 17213 3 weeks at No. 1	FAITH HILL
2	2	2	18	I'M OUTTA HERE!/THE WOMAN IN ME VEROURY NASHMILLE 852206	SHANIA TWAIN
3	3	3	25	I LIKE IT, I LOVE IT CURS 76961 -	TIM MCGRAW
4	4	4	11	CAN'T BE REALLY GONE (URB 7697)	TIM MCGRAW
5	5	6	9	NOT THAT DIFFERENT EPIC 78189-SONY	COLLIN RAYE
6)	6	7	12	WHAT I MEANT TO SAY COLUMBIA 78087/SONY	WADE HAYES
7)	16	25	3	HYPNOTIZE THE MOON GIANT 17704 WARNER BROS	CLAY WALKER
8	7	8	13	REBECCA LYNN ASYLUM 64360EEG	BRYAN WHITE
9	9	10	8	WHEN BOY MEETS GIRL WIRCORY NASHYILLE #523#8	TERRI CLARK
10	8	5	21	THAT'S AS CLOSE AS I'LL GET TO LOVING YOU RCA (4392	AARON TIPPIN
11	11	11	8	HEART HALF EMPTY EPIC 78073/SONY TY HERNDON FEATURING	STEPHANIE BENTLEY
12	10	9	12	THE CAR MOS CURB 7697G/CURB	JEFF CARSON
(13)	14	15	15	TEQUILA TALKIN' INA 64316/ICA	LONESTAR

THIS	WEEK	2 WKS AGO	WHS. C	TITLE LAREL & NUMBER OSTRIBUTING LAREL	ARTIST
14	12	12	33	WHEN YOU SAY NOTHING AT ALL BNA 64329 REA AL	ISON KRAUSS & UNION STATION
15	15	17	6	BIGGER THAN THE BEATLES (FIC 7820250NY	JOE DIFFIE
16	13	14	33	ANGELS AMONG US RCA 62643	ALABAMA
17	17	16	33	YOU HAVE THE RIGHT TO REMAIN SILENT CURS 76956	PERFECT STRANGER
(18)	18	24	3	NOT ENOUGH HOURS IN THE NIGHT GANT 17764-WARNE	R BROS DOUG SUPERNAW
19	20	22	11	NOTHING REPRISE 17734/WARNER BROS.	DWIGHT YOAKAM
20	19	19	21	NO MAN'S LAND ATLANTIC 87105/AG	JOHN MICHAEL MONTGOMERY
21	21	21	26	I'M NOT STRONG ENOUGH TO SAY NO ARSTA 1-2857	BLACKHAWK
22	22	18	19	WHO NEEDS YOU BABY GUAT 1777 (MAPINER BROS.	CLAY WALKER
23	23	20	32	SOMEONE ELSE'S STAR ASYLUM 64435/EEG	BRYAN WHITE
(24)	NE	wÞ	1	EVEN IF I TRIED CAPITOL NASHWILLE 58507	EMILIO
(25)	NE	WÞ	1	YOU CAN FEEL BAD (PIC 78209/SONY	PATTY LOVELESS
certific	etion fo	r sales	of 1 mi	sales gains this week. Recording Industry Assn. of America certifilion units, with multimilion titles indicated by a numeral follows, inc.	cation for sales of 500,000 units. ARM wing the symbol. © 1996, Briboard/Br

BILLBOARD FEBRUARY 10, 1996

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bu Wade Jessen

TRACY LAWRENCE takes Hot Shot Debut honors with his fifth project, "Time Marches On," at No. 6 on Billboard's Top Country Albums chart. The sales total, in excess of 20,000 units, also places that package at No. 37 on The Billboard 200, Bob Heatherly, sales and marketing VP at Atlantic Nashville, says this album illustrates Lawrence's artistic maturity and his widespread acceptance among fans. Heatherly thinks this set also reflects Lawrence's confidence with production duties, which are shared with Don Cook and Flip Anderson, "Time Marches On" marks Lawrence's secondhighest debut on Top Country Albums; Lawrence's prior studio album, See It Now," entered that chart at No. 3 in '94 and dips slightly (56-59) this week. Meanwhile, the lead single from the new title, "If You Loved Me," bullets at No. 16 on our airplay list.

PATTY LOVELESS (Epic) also posts her second-highest Top Country Albums debut with "The Trouble With The Truth," which enters at No. 15 and graces The Billboard 200 at No. 98 on sales of about 10,000 units. Coinand graces in the Inducard 200 at 701.35 on sales of about 10,000 units. Con-cidentally, it was Loveless' prior title, like Lawrence's, that held ber career-high debut. "When Fallen Angels Fly" entered Top Country Albums at No. 9 during September '94. "The Trouble With The Truth" is Loveless' ninth album title and her third for Epic.

AND THE WINNERS ARE: Our Greatest Gainer on Top Country Albums goes to Lonestar (BNA) for its self-titled debut disc, jumping 64-51 for an increase of 500 units. That title, which also bullets 35-28 on the Heatseekers chart, is one of only four packages on the country chart to show unit gains, typical at this time of year. The other three titles showing modest jumps: "Life Is Good" by Emilio (Capitol Nashville), 43-39; "A Thousand jumps: "Life Is Good" by Emilio (Capitoi Nashville), 40-32, A STROMBERS Memories" by Rhett Akins (Decca) 49-46; and "We All Get Lacky Sometimes" by Lee Roy Parnell (Career) 71-67. The Akins title wins our per-

KENTUCKY THUNDER: Wynonna (Curb/MCA) flies solo in the Airpower brigade with "To Be Loved By You," which jumps 20-18 on Billboard's Hot Country Singles & Tracks for an increase of more than 250 spins. Airplay leaders for the song are WPOC Baltimore and WBCT Grand Rapids. Mich., with 33 spins each, Greg Cole, music director at the Baltimore station, says Wynonna's song has consistently been that station's top request item for three weeks. Cole thinks the absence of current material from Wynonna during 1995 hasn't dampened the enthusiasm of listeners, and my have expressed excitement for the forthcoming album, "Revelations." "To Be Loved By You," written by busy Nashville tunesmith Gary Burr and former Cincinnati Bengal Mike Reid, is the lead single from "Revelations, due at retail Ech 13

TURN IT ON, TURN IT UP: Radio listeners are apparently satisfied with much of what is being played on country stations these days, with only 25% of the top 40 titles on the airplay chart showing decreases this week. Of those 10 songs, four peaked at No. 1 and five others peaked elsewhere in the top five. The remaining title peaked at No. 21, Meanwhile. Chely Wright (Polydor Nashville), the Academy of Country Music's top new female vocal-ist of '95, takes Hot Shot Debut honors at No. 60 with "The Love That We

SHENANDOAH MARKS 1ST DECADE

(Continued from page 36)

new tour and TV special will introduce fans to new bassist Rocky Thacker, who joined the group in the wake of Ralph Ezell's departure at the end of 1995. "Ralph moved to Nashville to be a session player, and there will be a lot of people continuing to want to hire him." Raybon says, "He is going to do wonderful."

Raybon is looking forward to performing the new material live. He feels the new songs fit together with the hits into a cohesive collection. "There is a lot of realism in the songs we've done," Raybon says, citing new tunes on the album such as "Lonely Too Long" and "All Over But The Shoutin

"It's all real-life stuff," he says. That's one thing I appreciate about the songs that we cut. We try to cut stuff on the level of which we are. What we are are just people that may have a different profession than somehody out there laying brick or a nine fitter or a clerk. We do something different for a living, but it doesn't make us any different than anybody else . . . We are just concerned with making good music. That's where our mind-set is. [We] try to sing songs that are positive, songs that lift up the heart."

Amongst the Shenandoah songs that fall into that category is a new cut on "Now & Then" called "I Will Know You." "Listening to the story line of the sons, it could be happening anywhere," Raybon says. He starts reciting lines: "It could be anywhere on some crowded street/Til turn around. you'll turn around, and our eyes will meet/On a plane, at a party, through a friend of a friend/It's gonna happen. I just don't know when . . . /But I'm going to find you one day, and it'll be worth the wait/Before you even say your name I will know you . . . /You've been calling me from across the ofore '

Though they've recorded positive music, the band's members haven't known only good times. Five years ago they were at a low obb after being tied up in litigation with other hands also called Shenandoah because a tradeark search wasn't done on the name 'It's sort of like that old song Lester Flatt & Earl Scruggs used to sing, 'All The Good Things Outweigh The Bad," Raybon says philosophically. "Even through the process of litigation over the name and all that other kind of stuff. That was five years ago, and to think that we were just starting It just seems kind of smoky. It just

Raybon attributes his ability to get through the bad times to his faith in God and says the hard times have made Shenandoah a better band. "When you get it dangled in your face that you may not have the opportuni-ty to do what you love and care for, I think you cherish the days you have left in it," he says. "That's why this 10th anniversary album is so important. It's going to give us a chance to say to the fans . . . 'Everything that we've been through, the good and the bad times, you stuck with us, and we

NASHVILLE SCENE (Continued from page 36)

Opry," Ernest Tubb insisted that she cover up her shoulders, which were bared by her spaghetti-strap cocktail dress. She was a firecracker, I mean to say. She is represented here by her composition "Right Or Wrong," by the Paul Anka-written Buddy Holly hit "It Doesn't Matter Anymore," by her trademark "Fujiyama Mama," "The Window IIn Above." "Kanaas City." and "Let's Have A Party." Definitely ahead of her time, and she's still out there doing it.

Williams has been largely overlooked by history, but he was a pioneer western swing artist. His 1947 recording of his co-composition with Merle Travis, "Smoke! Smoke! Smoke! (That Cigarette)," was Capitol Records' first million-oelling disc and even became a hit for Vegas songster Phil Harris, Both Williams and Harris died of lung cancer

NOTE TO CARLA FROM EMMITS-BURG, MD.: We really don't cover weddings and other such social functions in this column, but we'll see about getting around to the other stuff you would like to see written about bere..



One Volce. MCA/Nearrise was resease: One volce, a country sease to use resor-Olympics, on April 23. The first large from the abum is a collaboration between the Nitty Gritty Diff Band and Karla Bonoff titled "You Believed in Me." Shown at the Atlanta press conference announcing the project, seated from left, and John Berry, Karla Bonoff, and Jeff Hanna of the Nitty Gritty Diff Band. Shown, standing, from left, are A.D. Frazier, COO of the Atlanta Committee for the Olympic Garnes: Bob Carpenter of the Nitty Gritty Dirt Band: "One Voice" producer Michael Omartian: Tony Brown, MCA/Nashville president, Jimmy Ibbotson of the Nitty Gritty Dirt Bend: and Louis Cunningham, VP of marketing for Atlanta Centennial Olympic Properties

COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist. 1968 (Warner-Tarnerlane, BMI-Patrick Joseph, BMA/ND, ASCAP-Descry Henson, ASCAP) with ALL I NAME IS A LIFE ILL D. ASCAP Highlysen, BMD WEN ALL I TOU EYER DO IS SRING ME DOWN (Sony Two BMA/Tout Male, BMA/Nghty Moc. BMI/JA Andersongs.

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And Oady, ASCAP/Old Boots, ASCAP) WIRMARS, 56 DOME CHARTLE RE NES (Coal Dust West, EME/Morrier-t-Temericae, EAR) WESM C GRAMON TOLD NE SO (Morris), EME/Som Collers, OMN 1959).

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Billboard TOP COUNTRY ALBUMS

OF RETAIL STORE AND RACK SALE:
REPORTS COLLECTED, COMPILED, AND
PROVIDED BY SpundScane

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LUREL S NUMBER/DETRIBUTING LUREL (BUGGESTED LEST PRICE OR EQUINALENT FOR CASESTTECS)	PEAK POSITION	THIS WEEK	LAST WEEK	2 WWS AGO	WKS. DN CHURT	ARTIST LIKES SHAMEOLOGISHBUTING LIKES COLOGISTED LIST PIECE OS EQUINALENT) TITLE	PEAK POSITION
				* * * No. 1 * * *		31	32	32	13	ALABAMA ▲ RCA 66410 (10.98/15.98) GREATEST HITS VOL. III	8
1	1	1	51	SHANIA TWAIN & MERCHY NEPRILIE \$2286 70 THE EQUAS DE DA WHILE IN N. 1. THE WOMAN'TH ME	1	39	43	50	18	EMILIO CATTOL MANNILLE 32392 19 96/13 967	19
2	. 2	2	14	ALAN JACKSON A® ARISTA 19901 (10.99/16.98) THE GREATEST HITS COLLECTION	1	40	39	31	24	ALABAMA ● RCA 66525 (10.90/15.96) IN PICTURES	12
3	. 3	3	10	GARTH BROOKS CAPITOL MASHWILLE 32000 (10 9815 98) FRESH HORSES	1	41	38	40	122	REBA MCENTIRE ▲" MCA 10906 (10.98/15.98) GREATEST HITS VOLUME TWO	5
4	4	4	10	VINCE GILL MCA 11394 (10.98/16.98) SOUVENIRS	3	(42)	44	43	5	DOUG SUPERNAW GUART 24635WAUNER BROS. (10 98/15 91) 18 YOU STILL GOT ME	42
5	5	6	22	FAITH HILL @ MANNER BROS. 45872 (10 99/16 98) IT MATTERS TO ME	5	43	42	39	92	REBA MCENTIRE ▲* MCA 10994 (10.98/15.98) READ MY MIND	2
	$\overline{}$			* * * HOT SHOT DEBUT * * *		44	41	42	105	FAITH HILL ▲ WANER BROS. 45389 (9.99/15.99) TAKE ME AS I AM	7
ூ	NEV	*	1	TRACY LAWRENCE ATLANTIC 82566/00 (10 95/15 96) TIME MARCHES ON	6	45	35	41	3	VARIOUS ARTISTS DEGAS 12 20 MAY (REMEMBERING BUDDY HOLLY)	35
7	6	5	19	TIM MCGRAW ▲ 2 CURS 77800 (10.981 6.98) ALL I WANT	1		$\overline{}$			* * * PACESETTER * * *	_
8	7	7	59	GARTH BROOKS ▲* CAPITOL NASHWILLE 29689 (10.99/15 98) THE HITS	1	(46)	49	51	48	RHETT AKINS DECCA 11098/MCA (10 98:55.98) R A THOUSAND MEMORIES	46
9	8	8	17	REBA MCENTIRE ▲ MCA 11264 (10 98/16.96) STARTING OVER	1	47	48	44	70	BROOKS & DUNN ▲* ARISTA 18765 (10.98/15.98) WAITIN' ON SUNDOWN	1
10	9	10	44	JOHN MICHAEL MONTGOMERY ▲* ATLANTIC SCITZIBIG 153 9816 589	1	48	40	36	31	JEFF CARSON MOS CURR 77744/CURR (9 96/15 99) 2 JEFF CARSON	22
11	10	9	28	JEFF FOXWORTHY & WARNER BYOS, 45856 (10 98/16 98) GAMES REDNECKS PLAY	2	49	47	46	12	PAM TILLIS ARISTA 19799 (10 99)15 98) ALL DF THIS LOVE	25
12	12	13	23	COLLIN RAYE ● EPIC 6703350NY (10 98 EQ/15 98) I THINK ABOUT YOU	5	50	46	53	104	THE MAVERICKS ▲ MCA 10963 (9.9825.98) WHAT A CRYING SHAME	6
13	11	11	20	TRAVIS TRITT • QREATEST HITS - FROM THE BEGINNING	3	(31)	64		2	* * * GREATEST GAINER * * * LONESTAR ENA CONSTITUTE OUTS ON TEXT	51
14	14	18	15	CLAY WALKER GIANT 24640/MARNER BROS (10 99)15 98) HYPNOTIZE THE MOON	11	52	52	47	104	BLACKHAWK ▲ ARISTA 18708 19:9975 981 BLACKHAWK	15
(15)	NEV	*	- 1	PATTY LOVELESS EPIC 6726950NY (10 98/15 98) THE TROUBLE WITH THE TRUTH	15	53	45	43	24	TY ENGLAND RCA 66522 (9 98/15 98) TY ENGLAND	13
18	13	14	32	BRYAN WHITE ● ASYLUM 61642EEG (10.99/15 90) ■ BRYAN WHITE	13	54	51	49	80	WILLIE NELSON COLUMBA 6418450NY IS 98 EQ9 981 SUPER HITS	34
17	15	16	37	DAVID LEE MURPHY • NCA 11044 (10 99/15 98) 20 DUT WITH A BANG	10	55	50	55	18	DARYLE SINGLETARY GRATT 244.06/WARNER BROS (10 94/15 96) DARYLE SINGLETARY	50
18	17	12	20 .	GEORGE STRAIT ▲ MCA 11263 (19 98/49 98) STRAIT DUT DF THE BOX	9	56	53	56	105	JOHN MICHAEL MONTGOMERY & ATLANTIC 82555/45 (10 98/15 98) KICKIN' IT UP	1
19	16	15	86	VINCE GILL ▲ MCA 11047 (10.9A/15.96) WHEN LOVE FINDS YOU	2	57	55	57	75	PATTY LOVELESS • CPIC GALBRISON IS 98 EQ 15 98: WHEN FALLEN ANGELS FLY	8
20	18	17	.51	ALISON KRAUSS A NOW THAT I'VE FOUND YOU: A COLLECTION	2	58	54	52	20	SAMMY KERSHAW MERCURY MASHWILLE \$28336 (10.98 EQ16.98) THE HITS/CHAPTER 1	19
(21)	20	24	25	TERRI CLARK MERCURY NASHMILLE 526901 (10 90 EQ1590) TERRI CLARK	20	59	56	59	71	TRACY LAWRENCE ▲ ATLANTIC 82656/NG (10 98/15 98) I SEE IT NOW	3
22	19	27	18	THE MAVERICKS MCA 11257* (10 99/15 98) MUSIC FOR ALL OCCASIONS	9	60	58	60	64	GEORGE STRAIT ▲ MCA 11092 (10 98/15 98) LEAD ON	1
23	21	19	14	AARON TIPPIN 90A 66740 (9.98/) 5 981 TOOL BOX	12	61	59	61	233	BROOKS & DUNN ▲ ARISTA 1960R 19 98115 981 BRAND NEW MAN	3
24	22	23	18	MARTINA MCBRIDE RCA 66509 (0.98/15 98) WILD ANGELS	17	62	61	62	63	CHARLIE DANIELS (FIC 64182/50NY (5.98 EQ9.98) SUPER HITS	50
25	25	21	20	BLACKHAWK ● ARSTA 18792 (10 99/15 98) STRONG ENOUGH	4	63	63	70	17	MARK CHESNUTT 0000A 11261/MCA (10.98/16.98) WINGS	24
26	24	22	97	TIM MCGRAW ▲* CURE 77659 (9.98(15.98) NOT A MOMENT TOO SOON	1	64	60	54	19	TRACY LAWRENCE ATJANTIC 82843/4G (10,98/15.98) TRACY LAWRENCE LIVE	24
27	23	20	13	DWIGHT YOAKAM ● REPRISE 46051/MARKER BROS (10 98/16-98) GONE	5	65	62	66	186	MARY CHAPIN CARPENTER & COLUMBA 48861/50NY (10 56 EQT 58) COME ON COME ON	6
18	27	28	18	WADE HAYES ● COLUMNA 61/41290NY (5.98 EQ/15.98) ■ OLD ENOUGH TO KNOW BETTER	19	35	66	66	75	THE TRACTORS & ARISTA 18728 (1 98/15 90) THE TRACTORS	2
29	28	25	31	LORRIE MORGAN • ma assonmon (10 sens om GREATEST HITS	5	(67)	n	67	15	LEE ROY PARNELL	52
30	28	31	2	JOE DIFFIE INC 6740550Y (10 SW15 SW) LIFE'S SO FUNNY	28	58	66	74	25	CATEER 18790ANISTA (10 5015 90) 111 KENNY CHESNEY INA 6660290A 9 9015 90 111 ALL I NEED TO KNOW	39
31	30	30	18	LITTLE TEXAS WANNES STOR. 46017 (10 9 \$15.5 91) GREATEST HITS	17	59	57	58	50	TRISHA YEARWOOD A NO. 1 (20) (10 94) 5 90 THINKIN ABOUT YOU	1
32	32	30	176	GEORGE STRAIT ▲* MCA 10/51/110.78/15.999 PURE COUNTRY (SOUNDTRACK)	1	(70)	-		-	MADIONIC ADVICTO	-
33	22	26	18	TRACY BYRD • MCA 11242 (10.09/15.99) LOVE LESSONS	6		73	-	17	Shakkow (1470-08/04/16/26/13 30)	41
34	38	33	88	TRACY BYRD & MCA 10991 (10 9815-98) NO ORDINARY MAN	1	31	65	65	43	JEFF FOXWORTHY LAUGHING HIRENA 2000 (4 50/8.90) SOLD OUT VOLUME 80	19
35	31	31	107	JEFF FOXWORTHYA'	3	72		MIRY	142	BROOKS & DUNN ▲* ARISTA 1+716 (10 98/25,919 HARD WORKIN' MAN	2
			-	WARNER TOOL 45314 IS SOLES ON THE	_	73	74	75	13	JUNIOR BROWN MOS CURB 77783/CURB IS,989 98 III JUNIOR HIGH (EP)	54
34	38	26 38	47	JOHN BERRY ◆ CAPTOL NASHMILE 28410 (10 99/10 98) STANDING ON THE EDGE TY HERNDON EVIC 66397/50NY 19 98 EQ/15 99/128 WHAT MATTERED MOST	12	75	72	43	18	JEFF FOXWORTHY LAUGHING HIENA 2079 (4 98/8 98) THE ORIGINAL VOLUME 79 JOE DIFFIE & EPIC 64357500Y (50 98 EQ/3598) THIRD ROCK FROM THE SUN	17

Althorns with the greatest sales gains this week. • Recording Industry Asso. Of Juneica (IDUA) confidention for sales of 500,000 units. • READ confidention for sales of 1 million units, with multimilion sales in indicate by a runneral following the symbol. *Adminish indicates by a runneral following the symbol. *Adminish reduction IP's a swall Most tope prices, and CD prices for WEA and BMG libries, are suggested jubs. Type prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows charf's largest unit increase. Processor indicates biggest prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows charf's largest unit increase. Processor indicates biggest prices which are projected from wholesale prices. Greatest Gainer shows charf's largest unit increase. Processor indicates biggest prices which are projected from wholesale prices.

B	ilk	coard. Top Country Catalog /	Alb	un	18	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY FOR WEEK ENDING FEB. 10, 1996	i°
WEEK	WEEK	ARTIST LIGHT, I MANUSPROISTRIBUTING LABEL CAUGESTED LIST PRICE OR EQUIVALENT FOR CASSETTECTS	WIS. ON CHURT	THIS	UAST		WKS. DN
7	7	PATSY CLINE A* MCA 12* (7.96/12.98) 207 weeks at No. 1 GREATEST HITS	247	16	16	BILLY RAY CYRUS ▲* MERCURY MASHMILE 510635 (10.98 EQ/16.98) SOME GAVE AL	L 37
	7	REBA MCENTIRE A¹ MCA 4979* (7.90)12.90) GREATEST HITS	245	16	16	JOHN MICHAEL MONTGOMERY &* ATLANTIC 12420/AG (9.98/15.98) LIFE'S A DANCE	€ 9
7	7	HANK WILLIAMS, JR. ● CUIN 77138 (6.99/2.98) GREATEST HITS, VOL. 1	59	16	16	GARTH BROOKS A CAPITOL NASHVILLE 93166 (9.96/13.90) NO FENCES	12
7	7	GEORGE STRAIT ▲ MCA 42005 (7 98/32 98) GREATEST HITS, VOL. 2	245	17	20	WAYLON JENNINGS &* 10A 10501* (8.54) GREATEST HITS	110
	7	SHANIA TWAIN MERCURY MISHIVILE STARZZ (9.91 EQ/15.91) SHANIA TWAIN	28	16	16	DWIGHT YOAKAM A* REPRISE 45241/WARNER BROS. (10.96/15.96) THIS TIME	£ 3
1	8	GEORGE JONES ▲ EPIC 4077650NY (5.9) EQ9.9(1) SUPER HITS	225	16	16	WYNONNA ▲* CURS 10529MCA (10 98/15-99) WYNONN	A 23
7	8	THE CHARLIE DANIELS BAND ▲ EPIC 36795/50NY 07:98 EQ(1):989 A DECADE OF HITS	243	20	21	THE BELLAMY BROTHERS CUIU 42298/MCA (4 98/11 98) GREATEST HITS VOL. I	1 45
8	7	HANK WILLIAMS MERCURY MASHWILLE R23293 (7.56 EQ10.90) 24 GREATEST HITS	46	21	-	TOBY KEITH POLYDOR MASHWILLE 514421 (9 SR EQ/13 SR) TOBY KEITH	4 1
	7	GEORGE STRAIT ▲ MCA 5567* (7 08/12 560 GEORGE STRAIT'S GREATEST HITS	247	28	-	GEORGE STRAIT ● MCA 10450 19 90/15 90: TEN STRAIT HIT:	5 73
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11	12	KEITH WHITLEY ▲ RCA 2277 (9.99/13.90) GREATEST HITS	93	24	I -	KENNY ROGERS ▲ CAPITOL NASHVILLE 46106 (9.99) 15:98) TWENTY GREATEST HIT	s 105
12	11	MARTINA MCBRIDE ▲ RCA 66288 ID 99/15 989 THE WAY THAT I AM	11	25	-	ALABAMA & * RCA 7170* (9 98/13 98) GREATEST HIT	204

Sony Steps Up To The Microfón

gram "Semana Rock" will host the

'HOMMY' RETURNS: Salsa lumi-

pary Larry Harlow is reviving his

musical opera "Hommy." A salsa ver-sion of the Who's "Tommy" com-

posed by Harlow and Jenaro Heny

Alvarez, "Hommy" will be staged

Aug. 29 at the Roberto Clemente

Coliseo in San Juan, Puerto Rico. Among the east members are origi-

nal players Celia Cruz and Junior

González, along with Gilberto

Santa Rosa, Luis Enrique, Marc

The second coming of "Hommy"

will feature a children's choir, plus

guest soloists Dave Valentín, Gio-

vanni Hidalge, Yomo Tere,

Cachete Maldonado, Roberto

Elsewhere, Harlow has just

wrapped up his first album with the

Latin Legends Band. Appearing on

the record-which is being shopped

by Harlow's son Myles Harlow

Kahn-are Adalberto Santiago, Johnny Pacheco, Ismael Miranda,

Pete "El Conde" Rodríguez, Valen-

tín. Hidalgo, as well as several

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cohorts from the redoubtable Fania

Roena, and Tony Vásquez.

TESTING, UNO . . . DOS: Sony Music Argentina has acquired the catalog of Argentina's venerable indie Microfón. Sony plans to maintain Microfón as a senarate label with president/founder Mario Kaminsky remaining on-board as an exploitation consultant for Sony

Argenting Raúl Vásquez, senjor VP of administration, Latin America, for Sony Music International, says the Microfón deal is "part of Sony

Music's regional plan to maintain our leadership through strategic associations. Microfón's catalog will be exploited throughout the whole Vásquez says the accord was put

together by Frank Welzer, presi-dent of Sony Music Latin America: Alberto Caldeiro, GM of Sony Music Argentina; Hugo Piombi. deputy managing director of Sony Music Argentina; and Jorge Meléndez, VP of finance of Sony Music

HEARING MTV LATINO: "Radio MTV," a joint venture between MTV Latino and Westwood One Interna tional, is scheduled to launch in

"Radio MTV." which will be produced, marketed, and distributed by Westwood One, will include a weekly radio show, special programming based on MTV Latino shows, and live events. MTV Latino VJ Alfredo Lewin will host "Radio MTV": Javier Andrade of MTV Latino pro-

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Anthony, and India.

APPOINTMENTS: Luis Méndez has been named managing director of Warner Music Argentina. He previously was GM ... Mitchell Morales has been named director of Hispanic markets for Track Marketing. He formerly was director of sports marketing for Palacio de los Deportes in Mexico City

COOKING WITH CAETANO: On very rare occasions. PolyGram's esteemed singer/songwriter Cactano Veloso is moved to pen a press release for a new album. The object of Voloso's latest annal desire is "Novelbonovo" by São Paulo Brazil international property of the Property of Nonveille Cuisine Released in December on Eldorado, "Novelhonovo" runs closer to Brazilian pop than jazz, as the group revisits Brazilian standards with superbly crafted arrangements.

Two Veloso tracks are included on the album, along with the title track, the name of which blends novelo (ball of yarn), retho (old), and noro (new). In short, the album explores the relationship between the traditional and contemporary elements of Brazilian music. The title track was composed by

(Continued on next page)

LATIN TRACKS A-Z TITLE (Publisher ... Liceosure fire) Sheet Music Dist

- SMANNENTS (TIME Same ASCAR) AMANECI EN TUS BRAZOS (BMG Sones, ASCAP) 27 AMYGOS (Cantidean Waves, ASCAP)
- AMOR (FERSINGS SESAC) COMO TE ETTRANO (A O II News INLEM) Stackwood SMI Place Sock SMI
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- 12 ES 200 TI (DEC 200) 23 EXPERIENCIA DEL IGIDISA GIAMPINESA
- ASCAP Secondary SESACS 13 HAN SAROR (Converts Control) 30 LAGRIMAS OF ALFGRIA (Spry Latin RMI) 28 MALA MULER (Solmer Music, SESAC)
 - 19 MANDAME FLORES (AZ AZ AZ) (Straine SMI) 11 MARIA (Drace Correlus, SMI/Sery Latin, BMI/Mank Namo SESAC/Insuma ASCAP/Famous ASCAP)
 - HAS Y MAS (Zombo Golden Sands, ASCAP) ME ASSISTA PERO ME CUSTA (foremuser SESAC) MI BENDITA TIERRA IBMG Songs, ASCAP
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Hot Latin Tracks



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28	21	-	2	BOBBY PULIOO	◆ DESVELADO E EUZONDO :: AVENA:
29)	35	28	3	GUARDIANES DEL AMOR	YA LO SE TODO
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32)	30	17	4	JERRY RIVERA	SUAVE S GEORGE JA CIERIANIO CASTRO.
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TATIN NOTAS

(Continued from preceding page)

singer Carlos Fernando, Other members of Nouvelle Cuisine's kitchen are Luca Vitale (clarinet). Maurício Tagliari (guitar), and

Guga Stroeter (vibes). Writes Veloso of the album: "We feel that the boys reached a superior local of concentration, but in a superior releved natural manner

HONORING MATA: BMG Mexico recently released a 22-CD retrospective of Mexican composer/conductor Eduardo Mata titled "The Complete RCA Recordings (1966-

Mata was music director for a number of companies, including the Phoenix Symphony Orchestra, the National Opera Of Mexico City. and the Dallas Symphony Orchestra. The Mexico City native was the principal guest conductor and artistic adviser of the Simon Bolívar Symphony Orchestra in Caracas. Venezuela, when he died Jan. 4, 1995, at age 52.

CHILEAN TO CHILANGO: AS part of its effort to crack Latin America's largest Spanish-speaking market. Warner Mexico's Chilean act La Lev has relocated from Santiago to Mexico City, whose residents are known as chilangos. The pop/ rock group, set to kick off a Mexic tour March 1-2 at Mexico City's justreopened Teatro Metropolitan, has turned down a fourth consecutive annourunce at the View del Mar cone festival in order to concentrate on the Mexican arens. After its Mexican swing, La Ley is set to tour Latin America and Spain.

MARIACHI SUMMIT: Sony Discos diva Vikki Carr is slated to headline the Mariachi Heritage Society's fifth annual Mexico Cante. scheduled for March 16 at the Pasadena (Calif.) Civic Auditorium The event is being produced and directed by mariachi titan José Hernández, who also will debut material from his Mariachi Del Sol band's EMI Latin debut, "The Era Of Mariachi

Rounding out the concert hill is Arista Texas' 15-year-old signee Nydia Rojas and all-female mariachi crew Mariachi Reyna.

Hernández, by the way, can be contacted on the Internet's World Wide Web st http://www.ovo.com-sol.html.

Billboard.

MISCELLANEA: Prominent indie publisher peermusic has signed co publishing deals for prominent BMG rockers Febia and La Lupita . . . Warner Mexico's Aureo Baqueiro will represent Mexico at Viña del Mar Feb. 14. He will sing "Moriris En El Intento" . . . Warner Spain's Alejandro Senz, who has just completed Italian- and Portuguese-language albums, has begun an Ibero-Latin American tour that concludes in March . . . Due out Feb. 20 on Henry Street/Rounder is an album by Los Pleneros De La 21 titled "Somos Boricuss/We Are Puerto Rican: Bomba Y Plena En Nueva York La Diferenzia's upcoming Arista Texas slbum, "Fue Más Que Amor," is due to drop Feb. 27 . . . Ariola/BMG's Di Blasio and Sony Discos' Ricky Martin have been added as a guest artist for EMI Latin's Olympic album "Voces Unidas" . . . Due out Monday (5) on NRT/MP is a self-titled release by Primara Class

CHART NOTES: Nesrly one year after her death, it seems that the bloom on Selena's rose finally has faded at radio. The Tejano pop star's latest single, "A Boy Like That" (RCA/BMG), has failed to chart on Hot Latin Tracks. Her previous sin-gle, "El Toro Relajo" (EMI Latin), lasted only four weeks on the chart, peaking at its debut position, No. 24. Moreover, there was nary a Selena single on the Jan. 13 chart—the first time since April 16, 1994, that Selena was not represented on Hot Latin Tracks Selens's 21-month run on Hot

Latin Tracks is a record however And what a streak it was. During that time, Selena notched seven top 10 hits, five of which were chart-topping smashes.

Assistance in preparing this column was provided by Enor Paiano in São Paulo, Brazil, and Teresa Aguilera in Mexico Citu



lion-Unit Memento. Italian recording artist Laura Pausini, right, receives a plaque from Warner Music Latin Americe commemorating sales of more than 1 million units in Latin America of her self-titled Spanish-language album and her two Italian-language records, "Laura" and "Laure Pausini," The plaque was presented to Pausini by WMLA marketing VP Maribel Schumacher during a press conference Nov. 27 in Mexico City.

Top New Age Albums..

FOR WEEK ENDING FERRUARY 10, 1996

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+ + No 1 + + THE MEMORY OF TREES SHEPHERO MOONS A 98 LIVE AT THE ACROPOLIS A 60 BY HEART JIM BRICKMAN 48 LIVE AT REO ROCKS 146 IN MY TIME A ROMANCES ROBERT BONFIGLIO CHRISTMAS IN THE AIRE & MANNHEIM STEAMROLLER 8 6 20 FOREST @ GEORGE WINSTON 8 66 NOUVEAU FLAMENCO . OTTMAR LIEBERT 10 11 295 VOICES VANGELIS 11 9 AN ENCHANTED EVENING KITARO 29 THE MUSIC OF THE GRAND CANYON REAL MUSIC 1422 NICHOLAS GUNN 13 12 14 13 22 BELOVEO OAVIO LANZ 14 JESSE COOK (15) 18 16 OTTMAR LIEBERT + LUNA NEGRA 16 17 34 THE BEST NEW AGE MADIOUS ADTISTS 17 15 5 18 19 92 CELTIC TWILIGHT VARIOUS ARTISTS THE OREAM MIXES TANCEDING ODEAN 19 16 11 21 107 NARADA OECADE VARIOUS ARTISTS 21 20 86 MONTEREY NIGHTS IONN TESH 22) RE-ENTRY NO WORDS IIM BRICKMAN 23) RE-ENTRY | LOVE YOU PERFECT 24 22 66 WINTER SONG (25) RE-ENTRY HOURS BETWEEN NIGHT + DAY OTTMAR LIEBERT + LUNA NEGRA Outhers with the gradest using pure this work of Recording Industry Asian. Of America ITSAU confidence for sales of 500,000 m, A, RFAU confidence for sales of 11 uniform within why washed declared annihing microscopic to accurate (Industry the sales) when declared an accurate (Industry the signature Accurate accurate (Industry the signature Accurate accurate (Industry Accurate
Classical



bu Heidi Waleson

BLAST FROM THE PAST: If you've ever wondered what the legendary pianists of the early part of this century really sounded like. Nimbus Records offers an answer. The label has launched its Grand Piano label, which presents performances recorded on Duo-Art piano rolls for the Aeolian Co. between 1915 and

The first three discs were released in January. "The Grand Piano



Paderewski. Feruccio Busoni. Percy Grainger, and Insef Hof. piano roll recording session circa. menn, serves 1910. In the background, the recordas a series over ing engineer enters his own notation riew. "The Polinto a console linked to the perforator ish Virtuoso focuses on re-

cordings of Friedman, Hofmann, and Paderewski. "Chopin: Josef Hofmann" presents rolls made between 1920 and 1926 and includes Chopin's Sonata No. 2, plus smaller pieces. The CDs offer remarkably complete, nuanced performances with clear and natural sound.

The first reproducing piano was sold in Germany in 1904. By 1915, the market was booming in America, and in 1925, the Aeolian Co., America's largest piano maker, manufactured more than 192,000 instruments. The company also developed a technology that would capture a performance by measuring as many performance parameters as possible, and in 1913 it unveiled the Duo-Art. The key to the system was a set of perforations along both edges of the roll that controlled 16 different intensities of hammerstroke. The encoding process could vary the volume and intensity of the melody independently of the accompaniment and the pedals (Billhoard, March 5, 1994). By 1920, the most famous pianists of the day were making piano rolls for Aeolian. In addition to those mentioned above, the ros-

ter included Busoni, Ravel, and Saint-Saëns. Some noted pianists felt that Duo-Art represented their playing better than the primitive technology used to record 78 discs. Certainly 78s, with four minutes of music on a side, were at a disadvantage when compared to the lengthier rolls.

The Aeolian Co., crippled by the Depression and the

advent of radio and movies, issued its final piano roll in 1939. Twenty years later, an Englishman, Gereld Stonehill, bought a house in London that contained a broken-down reproducing piano. It was the start of a decades-long fascination, which led Stonehill to restore his piano, collect more than 6,000 of the rolls (about 99% of Aeolian's output), and work with inventor Gordon lles to create a robot, with 80 fingers and two feet that would give accurate and complete reproduction of the Duo-Art rolls on modern grand planos

The robot has now begun recording Stonehill's collection in the Concert Hall of the Nimbus Foundation, using a German Steinway. The company hopes to issue 50 CDe in the new series

YOU ARE THERE: In a somewhat more traditional reissue program, Philips Classics has brought out a CD of the famous Mercury Living Presence LP recordings of Tchaikovsky's "1812 Overture" and Beethoven's "Wellington's Victory." They were recorded by the Minneapolis Symphony Orchestre under Antal Doretl and transferred under the watchful eye of Wilma Cozert Fine, who directed the original record-

Reproducing battles on the turntable without blow ing out '60s audio systems proved a major undertaking, and Fine sought out period instruments of a different kind than one usually thinks of today. That is, cannon, howitzers, and muskets of the proper era (found in the West Point Museum) plus bells that would sound like the eaconhonous church bells of Moscow (the Riverside Church Carillon in New York was his choice).

Napoleon is soundly defeated in both instances; for a compelling verbal assassination of the Emperor, check out Evengeline Bruce's "Napoleon And Josephine"

DAYS OF GLORY: Deutsche Grammophon has decided to relive some of its glory days with its new "Originals" series, which spotlights some of the DG artists of vore in famous recorded LP performances.

Herbert von Karajan and the Berlin Philharmonic figure prominently. There's also a two-CD set of David Oistrakh in performances recorded in 1954, 1961, and 1962; recordings made by Lorin Maazel in 1957 and 1965; and Wilhelm Kempff, Karl Böhm, Maurizio Pollini playing Stravinsky, Prokofiev, Webern and Rouley Transfers have been remastered using Original

Image Bit Processing technology. The January release of 25 titles was available in a boxed set. Ten more titles, including Dietrich Fischer-Dieskeu's stunning 1965
"Die Winterreise," will be out Feb. 13, and the company plans to put 10 more Originals on the street in April and May.



Distinguished Gentlemen. Musicians Van Cliburn and the Marsalis family (Ellis, Brenford, Wynten, Deifeeyo, and Jason) were the recipients of the Distinguished Achievement in and Service to the Arts Award bestowed by the Third Street Music Settlement: Pictured at the organization's 101st anniversery luncheon at New York's Plaza Hotel, from left, ere Cliburn, BMG Classics president Guarter Hareler Ellis and Wunten Marsalis and Columbia Records president Don lanner

TOP CLASSICAL ALBUMS...

WEEK	WEEK	DNOCHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by
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4	3	36	VANESSA-MAE ANGEL 55089 10 98/15 98 128	THE VIOLIN PLAYER
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7	7	105	MICHAEL NYMAN VIRGIN 88274 (10 98/15 98)	THE PIANO
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9	9	9	BOSTON POPS (WILLIAMS) SONT CLASSICAL 68412 (9.08 EQ.15.94)	WILLIAMS ON WILLIAMS
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11	8	109	JOHN WILLIAMS/IZTHAK PERLMAN .	SCHINOLER'S LIST
12)	10	32	VARIOUS ARTISTS DELOS 3186 (10 98/15 98)	HEIGH-HO! MOZART
13	15	184	LONDON SYMPHONY (WILLIAMS) ARISTA 1-3012 (54.98)	THE STAR WARS TRILOGY
14	13	149	VARIOUS ARTISTS LDNDON 440100 (10 98 EQ 15 98)	PAVAROTTI & FRIENDS
15	14	27	LESLEY GARRETT ANDREW LLOYD	WEBBER: THE GREATEST SONGS

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1	1	46	VARIOUS ARTISTS RCA (CERT CLOSE) 16 AM	* NO. 1 * * THE IDIOT'S GUIDE TO CLASSICAL MU
2	2	48	VARIOUS ARTISTS INFINITY DIGITAL 57243 (4-98 EQ)	VIVALDI: THE FOUR SEASO
3	4	17	VARIOUS ARTISTS INFINITY DIGITAL 57241 (4 98 EQ)	TCHAIKOVSKY: BALLET SUI
4	3	9	VARIOUS ARTISTS	CHOPIN: PIANO SONATAS; NOCTURE
(3)	12	32	VARIOUS ARTISTS	CHOPIN; THE ROMANTIC PIA
6	8	9	VARIOUS ARTISTS	GREAT CHORAL MU
7	9	4	VARIOUS ARTISTS	OINNER FOR T
8	5	22	VARIOUS ARTISTS	BEETHOVEN: PIANO SONA
9	11	3	VARIOUS ARTISTS	SENSUAL MOMEN
10	7	4	VARIOUS ARTISTS	INNER PEACE-CLASSICS FOR THE SPI
11	6	3	VARIOUS ARTISTS	PASSION FOR BEETHOV
12	14	73	VARIOUS ARTISTS MADACY 0201 (4 996 99)	20 CLASSICAL FAVORIT
13	NE	wÞ	VIENNA PHILHARMONIC (KLE)	BERO BEETHOVEN: SYMPHONIES NOS. 5
(14)	RE-E	WIRY	VARIOUS ARTISTS	BACH: BRANGENBURG CONCERTOS 3, 4
15	10	4	VARIOUS ARTISTS INFINITY DIGITAL 61974 (4 98 EQ)	MOZART BY CANDLELIG
CAR	sms	with t	he createst sales gains this week .	Recording Industry Assn. Of America (RISAA) certifies of 1 million units with each additional million is



hu Jim Macnie

GLOBAL MARKETPLACE: There was a time when jazz fans in the U.S. would drool over the records made by American bandleaders but issued exclusively in other countries. I remember really, really wanting a Chico Freeman disc on Japanese DIW label in the early '80s. Now. the licensing of import titles is much more commonplace. And the benefits to retailers (as well as consumers) are

Take for example Evidence's new deal with Janunese company Alpha. Eight titles have just been issued by the Pennsylvania-based label, including those by immensely respected players Benny Golson, Pharnah Sanders, and Hank Jones. Titles by drummer Carl Allen and pianist Cyrus Chestnut-both signed domestically to Atlanticround out the initial batch of releases. Cost-wise, stores can offer these titles to compete with domestic discs. rather than have them weigh in at the much steeper price imports usually carry. Jerry Gordon, VP/co-owner of Evidence, says that looking for hip records is a sizable part of the game these days.

"Some foreign companies have a rich tradition of hon-oring jazz and blues," he says. "A lot of American musicians get their first shot with foreign companies. Young players with ambitions of recording for an American label often get rejected; it's now the standard thing to go elsewhere get in contact with Japanese German English and French companies. The Alpha deal is nice; they're good partners. Their producers' musical choices corresoond with ours.

Gordon is like a miner when it comes to scoping out

viable dates. A deal with King Records (also in Japan) has brought about the U.S. issue of "The Colossal Saxonbon Sessions." a multi-artist double disc that surveys the mod-

ern sax sound. Gordon adds that the import-licensing maneuver is nothing new. It's been going on forever. Some of the titles that you

and I bought as consumers, like Gil Evans ('Live At Sweet Basil' dises] on Gramavision or Ralph Peterson on Blue Note [originally released on the somethin'else label in Janan), we assumed were from the U.S.—that's not always the case. And don't forget, right now, Verye has a great deal going with Gitanes in France. The world is becoming a smaller place as far as cross-pollination of business More Alpha titles are pending, but Evidence didn't have

to look too far for one of its most powerful pieces of late. "Somalia" by tenor saxist Billy Harper proves that U.S. dates can be as articulate and profound as music created anywhere across the globe. Here's to the international nineline (lowing brickly, and the ears of American label execs being just as open.

ETC.: Dave Brubeck is scheduled to receive the 1996 Lifetime Achievement Award from NARAS on Feb. 28 at the Grammy Awards . . . If Wessell Anderson's forthcoming "The Ways Of Warmdaddy" sounds refreshingand it does—perhaps one reason is its length. The eight tracks clock in at less than 45 minutes, the first jazz disc in ages that I can remember doing so. Anderson is assisted by trumpeter Antoine Drye, pianist Ellis Marsalis, bassist Taurus Mateen, and drummer Donald Edwards. Each being shape the sound of the date, which steadily switches personnel grounings: A few cuts use the pianor a couple position the trumpet as Anderson's foil; sometimes it's just the alto player communing with the rhythm section. "Warmdaddy" was recorded in New Orleans and is due out Feb. 13 on Atlantic.

Billboard.

1ST ADTICT

FOR WEEK ENDING FERRUARY 10, 1996

TITLE

7 setets at No. 3

Top Jazz Albums...

1	1	3	* * * NO. 1 * * * VAN MORRISON WITH GEORGIE FAME & FRIENDS 3 weeks at No. HOW LONG MAS THIS BEEN GOING O
2	2	12	SOUNOTRACK PANGARA 36071.1 RS LEAVING LAS VEGA
3	3	14	TONY BENNETT COLUMBIA 67349 HERE'S TO THE LADIE
4	4	83	TONY BENNETT ● COLUMBIA 66214 MTV UNPLUGGE
5	5	44	DAVID SANBORN ELEKTRA 61759/ECG PEARS
6	6	41	WYNTON MARSALIS & ELLIS MARSALIS JOE COOL'S BLUE
1	7	111	ELLA FITZGERALD VERVE 519984 THE REST OF THE SONGROOM
8	8	35	SOUNOTRACK MALFISC 45940 WAPNER BROS THE BRIDGES OF MADISON COUNTY
9	10	21	GERALO ALBRIGHT ATLANTIC DAZZ ROZZENG GOVING MYSELF TO YO
10	9	16	KEITH JARRETT ECM 2002 AT THE BLUE NOTE: SATURDAY JUNE 4TH 1994 1ST 35
(II)	16	43	RACHELLE FERRELL SLUE NOTE 27820/CAPITOL IN FIRST INSTRUMENT
12	11	121	SOUNDTRACK HOLLYWOOD 61357 SWING KID
13	12	137	HARRY CONNICK, JR. ▲ COLUMBIA 53172
14	13	38	ETTA JAMES PRIVATE 92128 TIME AFTER TIM
15	17	101	BILLIE HOLIDAY VERVE 513943 BILLIE'S BES
16	14	11	MILES DAVIS LIGACY 67377/COLUMBIA HIGHLIGHTS FROM THE PLUGGED NICKL
(17)	NE	wr	GERRY MULLIGAN TELARC 83377 DRAGONFE
18	15	24	ANTONIO CARLOS JOBIM YEINE 5472 THE GIRL FROM IPANEMA. THE ANTONIO CARLOS JOBIM SONGBOO
19	20	76	GROVER WASHINGTON, JR. COLUMBIA 64319
20	18	90	ETTA JAMES PRIVATE 82114 MYSTERY LAG
21	22	114	TONY BENNETT COLUMBIA 57424 STEPPIN: OU
22	19	11	MARK WHITFIELD VERVE 129223 2TH AVE STROM
23	23	16	DAVE BRUBECK WITH SPECIAL GUESTS THANG \$1340 YOUNG HONS & OLD TIGER
(24)	RE-I	NIRY	CHET BAKER BLUE NOTE 28262 CAPITOL MY FUNNY WALENTIN
3	RE-I	NIRT	JACO PASTORIUS WARNER BROS 45290 THE BIRTHOAY CONCER

FORMER SCHOOL OF FISH MEMBER CLAYTON-FELT SOLOS ON A&M (Continued from page 15

or style. I just felt a whole lot of creativity, and it was a lot more fun. I'd always wanted to record at home. Of course there were some songs l wrote I would never play for anyone, but even they were interesting experiments.

After taking care of the slightly sticky business of leaving Capitol Records, Clayton-Felt was ready to approach other labels with a fulllength demo. A&M supported his creative vision and rented him a -which he fondly refers to as "the Tree House"-in Topanga Canyon, Calif., where he lived and recorded "Inarticulate Nature Boy" in a self-designed 24-truck studio "Josh generated all of the music in

terms of the demo he played for us. and it was pretty much his musical vision that created his music. David Anderle, senior VP of A&R at A&M, who signed Clayton-Felt. "It seemed natural that he would have that sort of producer's role, given he would work with an engineer that really good. After Clayton-Felt finished the

oject, he took it to engineer Tony Phillips and producer Matt Wallace Wallace helped him pare down more than 18 songs to the 12 album tracks (Billboard, Jan. 20), leaving A&M with plenty of fodder to sink its teeth

"Because this is Josh's first solo album and because it was such a personal experience for him, we are looking at it as a clean start," says Kelly Mills, A&M product manager. "Of course we'll be using the School Of Fish fan club list for mailings and mentioning his history so people can make the connection

Getting Clayton-Felt out in front of those fans is job No. 1. "He is a big priority for us, so he'll be spending a lot of time on the road," Mills says. In an unusual move so far in advance of the album's release date, Clayton Felt already has been touring with fellow A&M act Dishwalls. At shows. he has been handing out a sampler that contains "Window" and snippets of several other songs.

When he kicks off the second part of the tour later this month. Clayton-Felt will visit at least 20 key markets and will spend several days in each city to provide time for retail and radio appearances. Among the upcoming stops will be the National Assn. of Recording Manufacturers conference in March in Washington,

In conjunction with the next leg, A&M will release a CD-maxi with two album and two nonalbum tracks. To ensure easy accessibility in stores, the label is including "Clayton-Felt" hin cards with the newrelease drop shipments, "so people know where to find the record, under C instead of S." Mills says, "This is something we've never done before.

As for Clayton-Felt, he already is looking shead to his next project.

"This record has been ready sinc the beginning of the summer, an I'm starting to feel the winds of erativity pulling me to the next place he says. "Those seeds are raring t burst out again.

MARK EITZEL (Continued from page 14)

as a critical favorite, Rauh says, the lah will service college radio with the fu album in early March, with an as-ye unchosen single to go to triple-A sever weeks later. No plans for a video curren

"We'll be trying to expose him to dif-ferent markets," says Rauh. "Triple-seems pretty natural, and we're eveplanning some remixes to get some the more appropriate music into a clu setting. It's something I'd say we'r going to be exeruciatingly patien

Shortly after the album's release, Eitzel will embark on a tour, booked Bob Lawton at Twin Towers/ICM. Although former AMC guitarist/produer Bruce Kaphan will likely join him. the singer-who recently signed with Janet Billig's Manage This!-says that he's unlikely to settle on a permanent band anytime soon.

We may have done a little better than the president and Congress," he says, "but in the last few years, I discovered democracy and music don't go together very well."

TOP CONTEMPORARY JAZZ ALBUMS... * * * No. 1 * * *

QUINCY JONES . CHEST 45875/WARDS

2	2	165	KENNY G A ARISTA 18646	BREATHLESS
3	3	8	JERALD DAEMYON GAP 9829 ES	THINKING ABOUT YOU
4	4	12	WILL DOWNING MERCURY 528755	MOODS
5	5	12	RANOY CRAWFORD BLUEMOON 92662/AG	NAKEO ANO TRUE
6	6	23	FOURPLAY WARNER BROS 48922	FLIKE
7	7	15	SOUNDTRACK ANTILLES 529310 VERVE	GET SHORTY
(3)	9	12	NAJEE IMI 35/14 NAJEE PLAYS SONGS FROM THE KEY OF LIFE	A TRIBUTE TO STEVE WONDER
9	8	16	BONEY JAMES WARNER SROS 45923 200	SEDUCTION
10	10	30	THE JAZZMASTERS AC 2049 EE	THE JAZZMASTERS II
11	12	11	DAVIO SANBORN WARMER BROS. 46002	LOVE SONGS
12	11	3	BOBBY MCFERRIN BELIE NOTE 31677/CAPITOL	BANG'ZOOM
13	13	91	JOHN TESH PROJECT GTS 528751	SAX BY THE FIRE
14	15	17	VARIOUS ARTISTS GIP 5027 A GRP ARTISTS' CELEBRATION OF	THE SONGS OF THE REATLES
15	14	53	JOHN TESH PROJECT STS 528753	SAX ON THE BEACH
16	16	4	GEORGE BENSON HARNER BROS 46050	E BEST OF GEORGE BENSON
17	19	22	KEIKO MATSUI WHITE CAT 777223,UNITY	SAPPHIRE
18)	22	62	OAVIO SANBORN WARMER BROS 45768	HE BEST OF DAVID SANBORN
19	18	34	INCOGNITO FORECAST \$28000.VERVE	100 DEGREES & RISING
20	NE	wÞ	AVENUE BLUE BLUEWOON 92656AG	NAKEO CITY

MICHAEL FRANKS WARNER BROS 45938

Albums with the greatest sales gains this week. ◆ Recording teclusity Asin, Of America (RAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million unds with each adoltonal infline indicates by a numeral behaving the symbol. All affurms analated on cases/or and CD. "Asternal indicates with saidable or cases/or and CD. "Asternal indicates with saidable or cases/or and CD. "Asternal indicates with saidable or cases/or and CD." Asternal indicates with saidable or cases/or and CD. "Asternal indicates with saidable or cases/or and CD." Asternal indicates with saidable or cases/or and CD." Asternal indicates with saidable or cases/or and CD. "Asternal indicates with saidable or cases/or and CD." Asternal indicates with saidable or cases/or and CD." Asternal indicates with saidable or cases/or and CD. "Asternal indicates with saidable or cases/or and CD." Asternal indicates with saidable or cases/or and c

spirit cates past or present Heatseeker bille, D 1996, Billboard BPI Communications, and SoundScan, Inc.

BOBBY CALOWELL SIN DROME MAIN

MAYSA BLUE THUMB 7001/0RF

ALEX BUGNON ROA GOLGO

OAVIO BENOIT 24 25 13

21 20 18

22 21 12

(23) 24 13

(25) RE-ENTRY

THE BEST OF OAVIO BENOIT 1987-1995

TALES FROM THE BRIGHT SUDE

A BANDONE O GARGEN

SOUL SURVIVOR

Songwriters & Publishers

One Sweet Year For Famous Music

Revenues, Operating Income Set Record In '95

NEW YORK-With almost seven decades under its belt. Famous Music doesn't need to look further back than last year to report its best financial year in terms of both revenues and operating income.

That's the word from Irwin Robin son, who has served as chairman/CEO of the Viacom-owned music publishing operation for the last four years. He reports a 1995 revenue increase of 29.5% over 1994, and an operating income increase of 53%. Significantly, Robinson cites a dra-

matic turnaround in the ratio of catalog revenues vs. contemporary copyrights. He says that four years ago, Famous Music was generating only 7% of its revenues from contemporary music but he estimates that 25% of 1995's revenues will have stemmed from deals with current writing talent.

for 1995 by paraphrasing the title of Famous' No. 1 Mariah Carey/Boyz II Men hit, "One Sweet Day," extending



the title's time frame to a year. Robinson says it was "a year of international success, international growth via our subpublishing agreement with BMG Music Publishing, and a year of stabilization for the company that allows us to get on track in terms of signing new talent and building our catalog." Robinson's use of the word "stabilization" recalls a decision by Viacom

Gladys Knight & the Pips ("When

You're Far Away"), and Klymaxx ("Wild Girls"). "We were also getting

calls to produce." Jam says, "but we

still had the Time thing, which was fine

with us. But after [Prince] fired us, it

administered by EMI Music Publish-

ing, are fans of organic collaboration.

'There are some things we can't change

about the way we write, but we try to

says Jam. "The only way to really do

that is to have the artist's input. Also

the fact that we're away from the fast

pace of New York and the phoniness

of L.A. allows us to be creative

(Continued on page 54)

give everybody their individual sound,

Jam and Lewis, whose songs are

was full speed ahead.

sale of Famous Music. The decision to sell, which was later dropped, would have helped pay off Viacom's debt following its purchase of Paramount Pictures, which set up the publishing unit in 1929. Despite the recent departure of Viacom president/CEO Frank Bion-

di, Robinson says management remains "a champion" of Famous Music as a key Viacom holding. However, the initial intention to sell

Famous Music led to staff departures. eventually depleting the company's creative department, says Famous Music president Ira Jaffe. However, personnel are now in place in key creative centers of the U.S. music industry.

"As of Jan. 1, we had no creative staff in New York, Los Angeles, or Nashvilla " save leffe As of Jan 28 Ross Elliot, who has had prior publishing associations with Jaffe, heads the New York creative unit. In Los Angeles, also effective Jan. 28, Bobby Carlton, formerly A&R chief at Mercury Records in Los Angeles, is running the compa-'s creative activities. In Nashville, Pat Fineh, from EMI Music Publishing in that city, has replaced Chuck Bedwell as creative chief. A second staffer will be selected by Finch.

Jaffe says additional creative staffers in these cities will be hired as "seouts," who will work clubs looking for talent "It's all a reflection of the A& R-drive at publishers these days, says Jaffe

The arrival of Robinson and Jaffe at Famous Music in 1992 greatly accelerated the company's bid for a big slice of the contemporary-music publishing pie. Co-publishing deals since the include relationships with Boyz II Men, 4 Non Blondes, Bjork, Letters To Cleo, Heather Nova, and Crystal Waters, along with songwriter-only deals with Phil Galdston and Bill LaBounty.

Also working with Famous Music are Latin writer/producers K.C. (Continued on page 54)

Robinson draws a financial theme early last year to test the waters for a For Producer Duo Jam & Lewis

Songwriting Is Simply Organic BY HAVELOCK NELSON

NEW YORK-Having written material for more than 40 singles and albums that have been certified gold or platinum, there's no doubt about it: Jimmy "Jam" Harris and Terry Lewis are a



prolific, hit-making pair. They have created smashes for Janet Jackson. Michael Jackson, Terence Trent D'Arby, the Human League, Sounds Of Blackness, and Mint Condition. Winners of numerous Grammys, American Music Awards, and ASCAP writer honors, they're currently preparing songs for Lionel Richie and New Edition, among others.

And to think-Iam and Lewis over alot to being fired by 4. When he was Prince, he plucked local group the Time out of obscurity. Jam and Lewis were members of the band, so Prince became their boss. When the duo missed their plane to a Time gig during a snowstorm, Prince sent them

With a hot demo tape circulating, they stepped into their new positio as producer/songwriters. "After the Time's first tour in 1980, we bought a Time's first tour in 1880, we cought a 4-track tape recorder and put a bunch of demos down," says Jam. "This tape went to [a number] of people, and everybody pulled a song off it." Among the takers were the S.O.S. Band ("High Hopes" and "Just Be Good To Me"),



whose current Cold Chillin'/Epic album is "4,5,6." Shown, from left, are Big Chuck, Full Clip Management; Kim Jackson, director of creative services at MCA Music Publishing; Kool G Rap; attorney Scott Feltcher; and Awanda Booth, associate director of A&R at Epic Records.

NOT COUNTRY BINGLES & TRACKS (IF YOU'RE NOT IN IT FOR LOVE) TH OUTTA HERE? • Sharie Twain, Robert John Lange • Loon

HOT LATIN TRACKS

Showcasing Frank Loesser: Weisman's Elvis Connection

there is no finer tribute to a songwriter than to regret that many songs were not included in a staged presentation of his catalog, not because they were sub-par but because there just wasn't enough time to get 'em all in. So it was with the season's initial Lyrics & Lyricists presentation at the 92nd Street Y in New York. Four performances were

given Jan. 21-22 Frank Loesaer, who was **Words & Music** given his first salute in the coring so a start to its 26th year.

had two welldefined careers as a songwriter. The first was as a lyric writer

for Hollywood musicals, most of which are long past remembrance. The other started in World War II when he was a GI and discovered the

melody muse. This phase saw its apex in a series of wonderful Broadway shows and an occasional Hollywood musical. Notable among them are "Where's Charley?," "Guys And Dolls," "Hans Christian Andersen, "The Most Happy Fella," and his last Broadway triumph, "How To Succeed In Business Without Really Trying," currently a hit revival.

Hosted and sung (in a duet on "Inch Worm" with Loesser's widow. singer Jo Sullivan) by the charming Kitty Carlisle Hart, the program moved along briskly both in musical content and in humorous references to Loesser's climb to long-soughtafter success. He died in 1969. Many of the members of the "Lyric

& Lyricists" audience remember World War II and the songs that told of parted lovers and GI heroism. It was stirring to hear again the persuasive call to arms of "Praise The Lord And Pass The Ammunition," which is regarded as Loesser's first song in which he wrote both words and music.

But it was Loesser's "I Don't Want To Walk Without You," with its tune writ ten by Jule Styne, that folks hummed on the way out of an afternoon performance. That was their sentimental choice among a few dozen of America's

most superior pop songs. And, yes, perhaps a medley at some point would have given quick bows to such equally solid material

"I Wish I Didn't Love You So. "Rodger Young," "Make A Miracle, "Lovelier Than Ever," "No Two People," and "I'll Know.

Songs, a subject matter: "The Green Book Of Songs By Subject" has evolved into its fourth edition. A brainchild of Jeff Green,

senior director of strategic marketing at the Country Music Assn. in Nashville, it has more than 21,000 songs written in this century. They are divid-

ed into more than 800 cate. gories, all based on themes (harpiness, money, cheating, boli

by Irv Lichtman

Additional information includes artist recordings and labels. The publisher of the tome-which sells for

\$64.95 in its hardcover edition, \$49.95 in its softcover—is Nashville-based Professional Deak References. PDATE: Ben Weisman, the songwriter who co-authored 57 songs used

in films starring Elvis Presley, dropped a note to Words & Music that undated his activities. He recently gave a 90-minute concert in Gstaad. Switzerland, that featured songs from Presley films. He was accompanied by a backup combo and vocalist Mark Janicello. Weisman can point to a song of his

that appears on the Beatles' "Anthology 1." It's "Lend Me Your Comb," which originally was performed on the BBC broadcast "Pop Goes The Beatles. The new Tom Petty boxed set on MCA contains "Wooden Heart," which

Weisman co-authored for Presley. A Statler Brothers' recording of Weisman's "In The Beginning" is performed in the hit film "Seven." Weisman operates his own music publishing firm, Blen Music, in Marina

Del Rey, Calif. RINT ON PRINT: The following

are the best-selling folios from Music 1. Natalie Merchant, "Tigerlily."

1. Natanie Merchani, Augerau.
2. Seal, "Seal."
3. AC/DC, "Ballbreaker" (guitar tab).
4. Bob Dylan, "Anthology Vol. 2."
5. Paul Simon, "Complete" (revised)

edition)

BILLBOARD FEBRUARY 10, 1996

Studio Action

As Producer, Massenburg Is Inspired By 'Musical Moment'

George Massenburg. Part one ran in the Feb. 3 insue

BY JACK ARKY

NEW YORK-George Massenburg's reputation as an audio pioneer and trailblazing equipment designer is surpassed only by his track record as a

In a prolific career spanning 30 years. Massenburg has made landark recordings with Linda Ronstadt, Lyle Loyett, 10,000 Maniacs, Aaron eville, Toto, Little Feat, and Earth, Wind & Fire, among others,

Not one to impose a sonic blueprint on a project. Massenburg sees the producer's role as ensuring that the

truest representstion of the recorded moment is conveved.

"I would like to see the musical moment protected and revealed," be says, "Producing to me doesn't necessarily mean defining the music.

Sometimes it's identifying it. That's where I think I am a producer.

Of the producing profession in general, the characteristically outspoken Massenburg pulls no punches. "My experience with other producers, with the exception of three or four people. has been tremendously negative." laments. "I come across many producers who are deeply stupid and deeply itive. If genius were to land with a thud in front of them, they'd piss on

Conversely, "working with a really

SUZANNE VEGA tracked her forthcoming A&M album at the

Magic Shop with producer Mitchell Froom and engineer Tchad Blake;

Joe Warda assisted on the sessions,

which included Pete Thomas and

Bruce Thomas of the Attractions.

Also at the Magic Shop, the Rollins

Band worked on a track for an Elek-

Theo Van Rock engineered, and

Warda assisted . . . At mastering studio Trutone in nearby Hackensack. N.J., engineer Phil Austin complet-

ed a DJ Magic Mike project for

Warlock Records. Austin also

worked on upcoming releases by new

age/techno group Chemical Broth-

ers (Caroline) and Poison Clan

Producer/remixer/label entrepre-

neur Jellybean Benitez worked at

Reel Tyme Recording doing audio

sweetening for an upcoming TV pilot with King World Productions. Also

at Reel Tyme, Soul Solution tracked and mixed its latest single.

"Can't Stop Love," and Jellybean

Recordings artist Daryl Debonet

worked on a project produced by

tra project; Melvin Gibbs produced.

great producer has been an educa-tion," adds Massenburg, referring to his mentor and chief inspiration, Peter

With Asher as producer, Massenurg engineered 10,000 Maniacs' "In My Tribe," which Massenburg calls one of their better records. It sound ed so different and unusual-clean and weird." The Asher/Massenburg team also made Linda Ronstadt's double-platinum "Cry Like A Rainstorm, Howl Like The Wind," which won a Grammy in 1990 for best engineered

nonclassical recording. Massenburg, who has enjoyed a rarified combination of critical acclaim and commercial success says he is motivated by a pursuit of music, not

"I produce to try to make music in a world that's trying to make money— the two don't cross very often." he says, "When I make money in records.

As a producer, Massenburg has had several triumphs, including Lyle Lovett's bigbly acclaimed "Joshua Judges Ruth "I really loved that record." he says.

"It's a good record. I wish we could do that again. But Lyle has a way that be wants to make records, and I have mine. There was a lot of banging of heads during that record.

Other productions that Massenburg cites as his favorites are Valerie Carter's 1977 album, "Just A Stone's Throw Away," which has just been rereleased: Toto's "The Seventh One": Aaron Neville's first solo album. "Warm Your Heart"; and Ronstadt's 1992 Latin jazz opus, "Frenesi." Massenburg's discography as pro

ducer, engineer, or "sound designe also lists James Taylor's "James Taylor Live"; Jimmy Webb's "Suspending

Benitez and Hex Hector and engineered by Ernie Lake.

LOS ANGELES

AT SKIP SAYLOR RECORDING,

former Led Zeppelin bassist John

Paul Jones produced Sony act Ele-

fant Ride in Studio A with engineer

Brian Foraker and assistant Jason

Mauza. Soulshock & Karlin mixed

with Marroquin engineering and Mauza assisting. Producer DJ Quick mixed a track for Death Row artist

Danny Boy: Rod Michaels assisted

Calif., Sheryl Crow tracked her

upcoming self-produced release for

A&M; Blair Lamb engineered with

assistance from Jeff Sheehan and

At Sound City in Van Nuys.

the Elektra debut album by Unique,

AUDIO TRACK

Dishelief": Emmylon Harris Dolly Parton & Linda Ronstadt's "Trio": the Emotions' "Flowers": Weather Report's "Night Crossing"; Herbie Han-cock's "Lite Me Un": Carly Simon's "Coming Around Again": Bonnie



equipment designer George Massen burg is shown in front of a diagram for one of his innovative designs. (Photo: David Goggin)

Raitt's "Nine Lives": Jennifer Warnes' "Famous Blue Raincoat": several other albums by Ronstadt, including "What's New," "Lush Life," and "Más Canciones"; Little Feat's "Waiting For Columbus," "Let It Roll," and "Representing The Mambo," among others; and Earth, Wind & Fire's "That's The Way Of The World," "Spirit," "I Am,"

Currently, Massenburg is working on a concept album with Ronstadt of which he gives little detail-other than to say that chamber ensembles are involved—for fear that the concept will be appropriated by others.

Massenburg is recording Ronstadt at her bouse in the Bay Area, tracking primarily on Tascam DA-88s, assem-bling yorals in a Sonic Solutions digital audio workstation, and flying tracks to a Sony 3348 digital multitrack.

"You can make a great record on DA-88s," says Massenburg of the modular digital 8-track units, which have been enormously popular in the homeand project-studio sector since their introduction in the early '90s but only recently have been embraced by highend facilities. "I think there is going to be a lot more use of that technology to make great music," he adds.

Massenburg grew up in Macon, Ga., in the mid-'50s. His earliest musical nories are of raw, sexually charged R&B by such pioneers as the Coasters, Howlin' Wolf, and Wilson Pickett nourng out on an AM radio.

The Massenburg family eventually settled in Baltimore, where George lived down the street from another audio innovator, Deane Jensen. The two dabbled together on various projects, including a ham radio set, no doubt laying the groundwork for a lifelong fascination with audio. Massenburg studied bassoon and

trombone for years, playing in his school marching band. But when he realized where the women were he switched to electric bass.

He attended Johns Honkins University for two years but, admittedly a poor student, he dropped out, "When went to school, I didn't learn anything," be says. "My biggest adversaries were my professors. I had to

learn on my own

Accordingly, Massenburg started his first recording studio in Baltimore in the early '70s and built the first parametric equalizer-a unit that would establish him as a first-rate equipment designer.

The young audio enthusiast moved to Paris in 1973 and worked for the now-defunct Europa Sonar studios and then for Barclay Records. "Americans were loathed in Paris in

the '70s." he recalls. "But it was bealthy to bave my values rejected. Americans should get around the world and be despised a little

While Massenburg was in Paris, his Baltimore studio had attracted the attention of Little Feat. In the sum mer of 1974, Massenburg returned to Paris from a trip on the French island of Corsica to find his mailbox stuffed with telegrams from Little Feat's A&R rep at Warner Bros., Clyde Bakkemo. Each telegram was successively more urgent, leading up to one that offered Massenburg a free flight (Continued on next page)

PRODUCTION CREDITS

		S NO. 1 SINGLES (EBRUARY 3, 1996)	
CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	RAP
TITLE Artist/ Producer (Label)	ONE SWEET DAY Mariah Carey & Boyz II Men/ W. Afanasieff M. Carey (Columbia)	NOT GON' CRY Mary J. Bilge/ Babyface (Arista)	(IF YOU'RE IN IT FOR LOVE) I'M OUTTA HERE Shania Twain/ R.J. Lange (Mercury Nashville)	WDNDERWALL Qasis/ Q. Morris N. Gallagher (Epic)	TONIGHT'S THA NIGHT Kris Kross' J. Oupri (Ruffhouse)
RECORDING STU010(S) Engineer(s)	CRAVE/ HIT FACTORY (New York) Oans Jon Chapppelle Jay Healy, David Gleeson	THE TRACKEN PLACE (Los Angeles) Brad Gilderman	SOUND STAGE (Nashville) Ron "Snake" Reynolds	ROCKFIELD (Gwent, SDUTH WALES) Owen Morris Nick Brine	KROSSWIRE (Atlanta) Phil Tan
RECORDING CDNSOLE(S)	SSL 8000Q/ Neve VRSP Legend with Flying Faders	Euphonix CS 2000	SSL 4000E with G Computer	Neve VR with Flying Faders and Recall Automation	DOA AMR 12
RECORDER(S)	Sony 3348	Sony 3348	Sony 3348	Studer A827	Sony APR 24
MASTER TAPE	Ampex 499	Ampex 467	Ampex 467	3M 996	Ampex 499
MIX DOWN STUDIO(S) Engineers(s)	SONY STUDIOS/ CRAVE (New York) Mick Guzauski	RECORO PLANT (Los Angeles) "Bassy" Bob Brockmann	LE STUDIO MORIN HEIGHTS (Quebec) Lynn Peterzell	ORINDCO (London) Owen Morris	STUDIO LACOCO (Atlanta) Phil Tan
CONSOLE(S)	SSL 4096G	SSL 4000G Plus with Ultimation	SSL 4056G	Neve VR with Flying Faders	SSL 4000G Plus
RECOROER(S)	Sony 3348	Studer A820	Satry 3348	Otari MTR 90	Studer A827
MASTER TAPE	Ampex 467	3M996	Ampex 467	Ampex 4S6	Ampex 499
MASTERING Engineer	GATEWAY Bob Ludwig	FUTURE OISC Eddy Schreyer	MASTER FONICS Glerin Meadows	ABBEY RDAD Nick Webb	MASTERDISK Tony Dawsey
CD/CASSETTE MANUFACTURER	Sony	BMG	PDQ/HTM	Sony	Sony

Greg Fidelman. Geffen act Weezer tracked a self-produced project at Sound City; Joe Barresi engineered, and Billy Bowers assisted. NASHVILLE

ACTIVITY AT WOODLAND Digital includes an overdub session by Arista newcomers BR5-49 with pro-(Continued on next page)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	RAP
TITLE Artist/ Producer (Label)	ONE SWEET DAY Mariah Carry & Boyz II Men! W. Afanasieff M. Carry (Columbia)	NOT GON' CRY Mary J. Bilge/ Babyface (Arista)	(IF YOU'RE IN IT FOR LOVE) I'M OUTTA HERE Shania Twain/ R.J. Lange (Mercury Nashville)	WDNDERWALL Oasis/ O. Morris N. Gallagher (Epic)	TONIGHT'S THA NIGH Kris Kross' J. Oupri (Ruffhouse)
RECORDING STUDIO(S) Engineer(s)	CRAVE/ HIT FACTORY (New York) Oans Jon Chapppelle Jay Healy, David Gleeson	THE TRACKEN PLACE (Los Angeles) Brad Gilderman	SOUND STAGE (Nashville) Ron "Snake" Reynolds	ROCKFIELD (Gwent, SDUTH WALES) Owen Morris Nick Brine	(Atlanta) Phil Tan
RECORDING CDNSOLE(S)	SSL 8000Q/ Neve VRSP Legend with Flying Faders	Euphonix CS 2000	SSL 4000E with G Computer	Neve VR with Flying Faders and Recall Automation	DOA AMR 12
RECORDER(S)	Sony 3348	Sony 3348	Sony 3348	Studer A827	Sony APR 24
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CONSOLE(S)	SSL 4096G	SSL 4000G Plus with Ultimation	SSL 4056G	Neve VR with Flying Faders	SSL 4000G Plus
RECOROER(S)	Sony 3348	Studer A820	Sony 3348	Otari MTR 90	Studer A827
MASTER TAPE	Ampex 467	3M996	Ampex 467	Ampex 4S6	Ampex 499
MASTERING Engineer	GATEWAY Bob Ludwig	FUTURE QISC Eddy Schreyer	MASTERFONICS Glenn Meadows	ABBEY RDAD Nick Webb	MASTERDISK Tony Dawsey
CD/CASSETTE MANUFACTURER	Sorry	BMG	PDQ/HTM	Sony	Sony

(Warlock)

MASSENBURG

(Continued from preceding page)

to Baltimore to record Little Feat's "Feats Don't Fail Me Now" in 1974. Massenburg took the job and has lived primarily in Los Angeles, San Francisco, and Nashville ever since.

About L.A., Massenburg has no illusions. He is there for the cutting-edge projects and for the fact that it is home to much of the nation's audio business. But his disdain for L.A. is clear.

"Los Angeles reminds me of New York in the '60s," he says. "It's a hardassed, fast-paced town, and I don't think anybody is paying attention. Lives are being shattered in L.A."

For all his experience, the 48-yearold Massenburg looks like he could be 35. He credits his youthful appearance to the fact that he stopped smoking and drinking-"becsuse you just have to at some point." But he also believes a youthful outlook is a byproduct of enjoying one's work.

Massenburg says, "You have to approach music with great purity. And if you do, you stay young." Then, with a pause, he edits himself: "Don't use that. It sounds like bullshit."

AUDIO TRACK

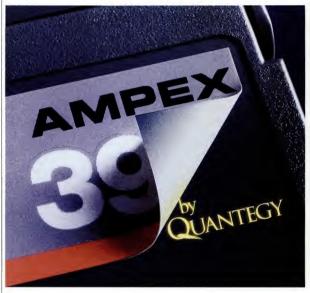
(Continued from preceding page)

ducers Jozef Nuvens and Mike Janas; a mix session by Faith Hill for a Hollywood Records project with Scott Hendricks producing and Brian Tankersley engineering; an overdub session by Jo-El Sonnier for Stoney Plain Records with producer Holger Peterson and engineer Miles Wilkinson; and a tracking session by Heather Nova for Big Cat Records with producer Peter Collins and engineer Rick Will . . . Mark Luns overdubbed and mixed a Polydor project at the Music Mill with Buddy Cannon producing and Jim Cotton, Joe Scaife, and Randy Clark engineering. Also at the Music Mill. Reba McEntire mixed with producer Jerry Hammock and engineers Duane Scott and Clark for a Grand Ole Opry TV show.

OTHER LOCATIONS

M ADONNA tracked and mixed a Spanish version of "You'll See" at Crescent Moon in Miami; David Foster produced, David Reitzas engineered, and Sean Chambers assisted. Also at Crescent Moon, studio co-owner and Epic artist Glorla Estefan is working on a project with executive producer Emilio Estefan and additional producers Jorge Casas, Larry Dermer, and Clay Ostwald; engineers include Eric Schilling, Mike Couzzl, and Patrice Levinsohn; assistant engineers include Chambers, Marcelo Añez, Scott Canto, Sebastian Krys, and Chris Wiggins . . . Roadrunner rding artist Kevin Salem completed his second album for the label at Long View Farm Studios in North Brookfield, Mass. Nike Belas produced and engineered the project, which was mixed at the Hit Factory in Naw York

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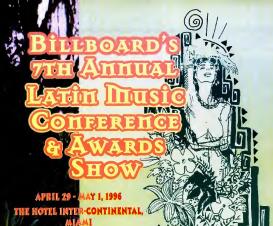
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International

Video-On-Demand At Issue In EU French Music Industry

Music Industry Fears Imposition Of Quotas

BRUSSELS-Europe's future video-on-

demand music TV channels could become embroiled in a political row over quotas this month as the European Union's "Television Without Frontiers" directive plans take shape. The music industry is angry at plans

from members of the European Parliamont to include video on demand see vices in a clampdown on material produced outside the European Union. There are currently no known channels operating a rure video-on-demand service. However, record companies are seeing potential revenue in the not-too-



will vote on a set of amendments to the FI 's 1989 Television Breadcasting Directive, proposed Jan. 16 by the European Parliament's culture committee. The proposals include the enforcement of quotas of 51% EU-produced television programs on mainstream channels

But MEPs also decided to lev the fourdution for restrictions on the so-called "thematic" channels, popular with cable and satellite companies, which are devoted to niche interests such as music, cartoons, films, or sports. Among those affected by this restriction would be MTV Europe, VH-1 in the U.K. and Germany, Viva I and Viva 2 in Germany, MCM in France, and Italy's Videomusic. Music industry sources fear that the

inclusion of video-on-demand services alongside these thematic channels in the broadcasting bill will have major implications for the rights of performers. PolyGram director of European Affairs Philippe Kern says, "For material that is broadcast performers and the owners of the rights to music are not in a position to negotiate the tariffs they receive-rates are set by national agreements, and the music industry traditionally does not do very well.

"But for distributed music and video, the industry can pegotiate. We think that video-on-demand is not broadcasting. The consumer makes a conscious decision to play a certain video. We think it is a form of distribution," says Kern. Adrian Strain, European Union dearman for interretional labels body

IFPL says, "We fear that once the directive has attached the 'broadcast' tag to television online products [such as videoon-demand), the same treatment will be given to the range of other products. including [digitally delivered] sound recordings, which are destined for the [information] superhighway."

The industry is less concerned about the issue of restrictions on foreign content. A spokeswoman for Germany's Bertelemann company which owns RMG adds, "As far as we are concerned, the quotas are not an issue. It is the inclusion of video-on-demand in the broadcasting

n come as one key assue. PolyGram's Kern says, "We don't favor quota systems or other restrictionsespecially in the framework of an EU directive. It should be a local matter whether a state decides to restrict its

broadcasting. PolyGram thinks these restrictions are unnecessary. The market for channels that show a high proportion of local music

is very strong without the need for legis. lation Corresponential observed Viva and un two years ago with a commitment to showing 40% Corman videos has been a arrest success and has a significant mar-"Another good example of a channel to

challenge MTV is France's MCM. It features a high proportion of local music videos. MTV is conscious that it needs to adapt to the market-it doesn't need to be tokl," Kern adds. Under the framework decided by subject to direct quotas on foreign input. Instead, programmers would have a choice of devoting either 5% of sales income or 25% of programming budget to EU productions. This amendment, put forward by the

Socialists was the culture committee's preferred option, and the Liberal group's proposal to force programmers to devote 15% of their sales to European programming was outvoted Vidocon domand services—expected

to feature digital-quality soundtracks in the near future—count as thematic channels, but MEPs voted on a five-year delay to enable the market for these services to develop.

The battle over the "Television Without Frontiers" directive is set to continue. The directive will move from the culture committee to the full session of the Parliament on Feb. 14.

The Carpenters Are A Hit **Among Young Japanese**

TOKYO-Unlike their fielde American counterparts, Japanese music fans have never been embarrassed to admit they like the Carpenters. Now, a new genera tion of Japanese has discovered the sib-

ling duo's music through a hit TV drama series that uses two Carpenters tunes as opening and closing themes After the TBS TV network premiered the youth-

oriented series "Missinen" last year, Polydor K.K. released on Nov 3 a CD single featuring the two songs: "Top Of The World" and "I Need To Be Loved." So far it has foreign singles sell in Japan.

sold 450,000 copies-far more than most And "22 Hits Of The Carpenters," an album newly compiled for the Japanese market by Richard Carpenter, has sold close to 1 million copies since its Nov. 10 release by Polydon

"In the U.S., alternative rock and

Japan, young people don't really want to isten to music that lacks melody," Shun Okano, product manager in Polydor's international catalog marketing department. "They like the Carpenters' pleasant melodies and beautiful harmonies. It sounds like something fresh

and new to them. Says Tokyo office worker Chihiro Nakaoka, 25. "I'm liked them cour cines high school, when I first heard their music in a record store And their English was very easy for me to understand."

Among the Carpenters' many Japanese fans are the members of power pop hand Shonen Knife, whose version of "Top Of The World" was included in the 1994 "If I Were A Car-

penter" tribute album. Capitalizing on Japan's renewed interest in the duo, Richard Carpenter will visit Japan for a weeklong promotional

town late this month Dutch Market Gets New Island/Def Jam Unit

HILVERSUM, the Netherlands-The growing success of the Island Records ster in the Dutch market has persuaded Mercury Records here to form a separate unit that will combine the market-

ing activities of Island and Def Jam. Apart from Island's home in the U.K., France is the only other European territory where the label has stand-alone status within parent company PolyGrum The creation of Island/Def Jum is part of a restructuring at Mercury that also sees the launch of a dance unit and several personnel changes According to Mercury head of interna-

tional promotion/marketing Dries van der Schult, Island is expected to generate \$8 million in the Dutch market this year on the strength of releases from U2 and the Cranberries, as well as the growing popularity of Melissa Etheridge and the anticipated breakthrough of Pulp. The label switched to Mercury from BMG at the beginning of 1986. MACHGIEL BAKKER

Issues Heard At MIDEM

■ BY EMMANUEL LEGRAND

CANNES-The French music industry had a busy time here, in an environment dominated by the debate over quotas on French music on radio and the renewed call for a reduction of the value-added tax on records (see story, page 50). The major labels found time, though, to make a huge new comment to established and emerging Franch talent

And the record companies were not Germans Disdain French Ouotas

brought significant revelations to the discussions, indicating the serious light in which the industry is being seen in this post-quotas period (Billboard, Jan. Making his first major speech about (Continued on next page)

the only ones with something to say, A

including French Minister of Culture

Philippe Douste-Blazy: Herve Bourges.

president of broadcasting authority

CSA; and labels body SNEP-all

broad spectrum of participants

■ BY WOLFGANG SPAHR

CANNES-German writers and publishers called at MIDEM for greater French tact when dealing with German

French Minister of Culture Philippe Douste-Blazy visited the German publishers' corporate stand and met with Hans-Henning Wittgen, managing director of DMV, the German publishers association, Wittgen told him that French radio quotas are not in keeping with the concept of European integration. Wittgen said that the law, which

requires stations to have a 40% French

content minimum in their daytime programming, is particularly discriminatory against German works. Munich-based publisher Joachim

Neubauer told the minister that the French law was excessively nationalistic and would be a problem for French music fans who would no longer be able to hear a cosmopolitan selection of

Wolf-D. Gramatke, president of Poly-Gram Germany and head of the country's IFPI group, expressed his regret at the introduction of quotas, saying that tastes were being censored. He (Continued on page 54)

U.K.'s IMF Holds Seminar

■ BY ADAM WHITE

CANNES-The British-based Interna tional Managers Forum continued its international outreach during MIDEM, holding a seminar Jan. 23 to outline its agenda and encourage artist mans in Europe and elsewhere to help build a network of like-minded organizations.

The seminar participants also discussed a number of industry issues, most notably, the recent increase in withholding tax in Germany for foreign musicians performing there. There was talk of leading U.K. acts canceling German tours in protest of the new tax, which includes the prospect of demands for back taxes from musicians

"It's an extremely serious issue," said IMF chairman John Glover. Dennis Muirhead, former chairman of

the group, placed its activities in context and stressed its positive approach. "We're not here to fractionalize the music industry or to cause problems," he said. "We're here to make it more efficient and effective. Muirhead noted, for example, how the British Phonographic Industry and the British Performing Right Society (an authors' group) were seeking to take part in the IMF's upcoming training program for managers and others. He said

the IMF (formed in late 1992) now has

350 members and was looking to

(Continued on next page)

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RILLBOARD FERRILARY to 1996

Lower Value-Added Tax On Records Sought in France IFPL and different trade bodies, as well

CANNES-After years of pressure, the French music industry appears to be making progress in its battle for a reduced value added tax on records Speaking at MIDEM, French Minis-

ter of Culture Philippe Douste-Blazy sold that "a low VAT rate for monords as it is for sinoma or books, is a vital magaeity" Doueta. Blazy said ha avpacted the European Union to address the issue The engl according to the minister is to have the issue on the agenda when EU authorities discuss the harmoniz European VAT rates by 1997.

"This question will be tough to solve because it requires a unanimous vote from all EU state members," said Douste-Blazy, "But we have the will to make it happen. I am convinced that our partners can be interested in such a measure, especially for the youth, who are the prime consumers of records. Douste-Blazy's announcement was

welcomed by music industry representatives, who have been asking for a reduced VAT rate for the past five years as a way to limit the retail price of records. French President Jacques Chirac-who lowered the VAT on records from 33.3% in 1987 to the current 18.6% when he was prime minister-endorsed the concept before being elected, as did Prime Minister Alain Juppe.

French music industry body SNEP says a lower VAT rate will belo keep records at an attractive level for buyers and therefore limit piracy and home tap-

ing while boosting production.

To strengthen France's position on this issue, Douste-Blazy appointed a "flying ambassador," Andre Larquie, former president of France's international radio service RFI, whose task is to explain the importance of the measure and win votes from other countries The French music industry helped by the newly created European Music

Office in Brussels, will now lobby EU authorities. The goal is to get European

newly created post of deputy GM of

Sony Music France. He remains GM of

Sony's Columbia label and takes on

international exploitation and man-

agement of the company's media

GWEN WISTI has been named market-

ing director of Sony Music Denmark.

Wisti has been with Sony Donmark for

11 years, most recently as marketing

FOR THE RECORD

generally cost between 2,800 and

3,000 yen-not a uniform 3,000 yen

throughout the country as incor-

rectly stated in a Jan. 27 story.

Japan pressings of foreign reper-

toire albums sell for about 2,500

yen, in contrast to imports, which sell for about 1,000 ven, depending

on the ven's exchange rate.

New albums by Japanese artists

strategies and advertising services.

Warner Video Japan.

Union state members and the European Commission in Brussels to add records and videos to the list of so-called "rultural goods " which have a reduced VAT works of 5 505

"We unleave the minister of aulture" renewed commitment regarding VAT said SNEP managing director Herve Rony. "Now, our energy will be turned to Brussels. We don't see why cinema tickets will have a 5.5% VAT rate and not records or videotapes.

\mathbf{midem}

The VAT issue was also mised during a meeting in Cannes under the aegis of the European Music Office, Attending were representatives from the European Parliament, the European Commission, is part of a global scheme for Europe to

as professionals from all music fields Douste-Blazy said he planned this issue to be fully part of a general debate titled "Assises Européennes du Disque that he has organized for June in Paris. It will be attended by music industry perpendicular expents and politicians "I expect European professionals to fully endorse this theme," said Douste-Blazy. The minister adds that the VAT issue

"take better advantage of its single unified market." He says, "Three of the five multinational record companies are European. Everywhere, independent production is dynamic and creative, despite the difficulties. Yet a majority of the productions sold on our morkety is American 'Win clem't internel beam to not an amoton

tionists because un beliens that Formese must remain an open militarel energ but the reciprocal must also be true

EMMANUEL LEGRAND

FRENCH MUSIC INDUSTRY ISSUES HEARD AT MIDEM (Continued from preceding page)

his policy on music, Douste-Blazy said his goal was to create the right conditions for "a professional dialog" between all sectors of the market and to assist the creation and the exposure of music. The minister also said he plans to sponsor legislation that would limit the sale of music at a loss-leader price French hypermarkets have used such a factic to attract customers, but the policy has had a devastating effect on the country's traditional recordretail network

Douste-Blazy's initiatives have been asked for and are welcomed by the music industry, but some executives expressed disappointment that no further agenda was set by the minister. SNEP also unveiled in Cannes its

platform, which, along with the VAT rate reduction, includes the following: . a change in the relationship with the major retail accounts, resulting in a limit to loss-leader practices and the introduction of a minimum retail price on records. "We want to put an end to dumping practices," says SNEP pres-

ident Patrick Zelnik: s promotion of national repertoire via a vigorous production policy; * strengthening producers' rights within the context of multimedia;

. solving the conflict with musicians over rights payments. The negotiations between the two parties have been frozen for more than a yesr, but will mocumo soon

The betteet issue remains the onetae Hested debates between music and radio industry representatives took place throughout MIDEM over the capacity of the French music industry to deliver the goods. For five days. music industry executives fought back against what they believe is an underestimation of their abilities to deliver French product.

Alain Weill, managing director of leading top 40 station NRJ, said he did not see how radio stations could fill the 40% quota with France's current production level and what radio program-mers call "the lack of quality" of material they receive.

PolyGram president Pascal Negre countered, "It is hard for me to imagine that radio stations have problems finding songs out of the 6,000 songs The good news for stations during MIDEM came from the CSA president Bourges, who announced that although changing the 40% quota of French pro-

released each year."

ductions is not on its agenda, some technical arrangements will be imple-mented to make things easier for stations. The changes are the result of discussions within Musiques France Plus. on umbrella group for redio and music representatives. CSA proposes to take into account the diversity of formats and efforts made in favor of works by new talent." But in this environment, the music

industry is not standing still. In order to help radio stations "meet their quota requirements," SNEP announced a series of measures to support the production of music It will invest 15 million francs (\$3

million) over five years in a fund set up by various music industry bodies under the aegis of the IFCIC organization. The purpose of the fund is to finance and support production-particularly projects presented by independent labels—in order to rejuvenate the cre-

ative and production process. "Our goal is to promote and strengthen national repertoire with an active production policy and a support to new acts," says Zelnik, "But once again, all these investments would be useless if there is no proper expo-

In addition, the French affiliates of the six major record companies un-veiled a charter in which they pledge to increase their investments in local productions in 1996. The goal is to achieve an increase of

5% in the number of Francophone albums—225 albums were released in 1995—and a 20% increase in albums by new Francophone talents. The majors also are committed to increasing marketing and promotion investment by 20% to a minimum of 340 million francs (\$71 million), of which 120 million francs (\$25 million) must be invested in new talent. Such a measure

"It is a voluntary gesture from major companies that shows our commitment to French production," says Zelnik, who is also president of Virgin France, "This is our answer to those who accuse us of not producing enough, both on a quality and quantity level. This is our way of telling radio stations they can respect quotas.

could be repeated in 1997 and 1998.

BRITAIN'S IME HOLDS SEMINAR (Continued from preceding page) strengthen its membership and affiliative (Billhoard, Jan. 13). The draft legis-

EXECUTIVE TURNTABLE tions overseas. "Our clear goal is to spread the word around Europe," said Glover, suggesting OLIVIER MONTFORT is appointed to the

that managers on the Continent might consider joining the U.K. group as a precursor to setting up their own organiza-tions at home. The IMF was quite willing to help, he added. Currently, the IMF has affiliations in

Australia, Canada, Ireland, Japan, and the U.S. (New York and Nashville). "We JUNICHIRO SUZUKI is named president also need to get rolling in Los Angeles, of Blockbuster Video Japan. He was Glover said. previously director of sales for Time A particular priority for the IMF and

its sister group, the Assn. of United Recording Artists, has been to secure equitable distribution of performance income from all sources. Glover pointed to the December announcement by Britain's Phonographic Performance Ltd. that it would increase artists' share of hypodeset income from 92 5% to 50%

Previously, U.K. artists have received a voluntary payment by PPL of 32.5% of net distributable income from broadcasters, which was split between named performers (20%) and session players (12.5%). With an increased 50% share. the IMF would prefer that 45% go to featured performers and 5% to session sicians, said Glovez

The agreement between PPL and IMF/AURA precedes U.K. copyright law changes that the government must make to comply with a European Union direc-

lation, which includes other components of interest to the IMF will not be enacted until later this year. Glover stressed, however, that AURA is

not a collecting society. "We'd like PPL to continue to collect and distribute money to musicians and featured artists," he said. Meanwhile, the managers' body has recruited Volker Gruneberg of London-

based Media Services as a consultant. He has anonad accounts with new sources of performance income in Continental Europe on behalf of U.K. claimants. Musicians and producers should be registered at royalty distribution agents in th region, Gruneberg told the MIDEM rkshop. So far, he has arranged for IMF-affiliated artists to receive broadcast income from seven European territories. Casino Steele of Norway's Gramart

oun which is considered comparable to AURA, detailed problems that artists had experienced in dealing with the musicians union in that nation "It's important that featured artists all over Europe form organizations to look after their interests like this," he said. Frederic Bard of France's ADAMI group (which represents featured artists, classical perform-ers, and actors) echoed Steele's comments

The German tax situation drew the IMF session to an intense close, as Glover, Muirhead, and IMF deputy chairman Jef Hanlon spelled out their view that the increase-and the prospect of retroactive taxes-was detrimental to the live-music industry in Germany. Hanlon said that at a recent London meeting of the Agents Assn. of Great Britain (of which he is president), it was recommended that none of its members should have artists tour in Germany while the increase holds The Cormon tay authorities are sele-

ing for 32.01% of gross revenue for foreign hands (and a smaller amount for solo acts) touring the country effective from this January, according to IMF officials. Also, it is said that the Germans are refusing to graduate the tax or allow artists to deduct production expens A number of the panel speakers said that record companies, concert promot-ers, and music publishers in Germany would all be eventually affected by the new taxes when major artists began leav-

ing the country on their touring schedules. "It's not just an artist/agent/man-ager issue," said Hanlon. "A third of our council members have canceled tours of Germany for their artists," said Glover. "The problem is that Germany probably amounts to half

of Europe in a European tour," undermining the entire economic viability of itineraries for the region. "One wonders about the legal position [of the new rates] in respect of the spir-it of the Treaty of Rome," said Hanlon.
"This rate and the lack of allowance for researchle expenses is discriminatory."

CONVENTION **CAPSULES**

This year's MTV Europe Music Awards will be staged in London in November. The announcement was made during MIDEM by MTV Networks' international president, Bill Roedy, at a media dinner hosted by the channel. Still to be fixed are the awards' venue in London and the exact date, but Roedy said the show will avoid the Thanksgiving holiday con-flict that occurred with the '95 show

MTV Europe also revealed plans to

sunch a monthly lifestyle magazine, Blah Blah Blah, in the U.K. next month. It is being produced in conjunction with U.S. publisher Raygun. During MIDEM, international

labels body IFPI was to have announced plans for a European sales award, comparable (but on a larger scale) to certification programs of ated by individual national groups. The award is expected to make its debut before too long.

Jason 'Son' Beck's A 'Thriller'

Relaunched Set Displays Numerous Influences

■ BY LARRY LeBLANC

TORONTO—Whatever music has delighted Jason "Son" Beek, whatever he has fantasized, and whatever he was thinking at the moment of performance—all this constitutes his group Son's remarkable "Thriller" album, released independently last September on his Evil Humanoids label. The album is now being relaunched nationally March 19 by Warner Music Canadily March 19 by Warner Music Ca

da.

Throughout "Thriller," Beck's compositions, such as "Young (Uffenders Act, "Allerigh Gain," "dewish Jace," and "Allerigh Gain," "dewish Jace," and the Allerigh Gain, "dewish Jace," and later and through pap, rock 'nioll, soul, jazz, and later native neck. The altum's Etranés despay a strong, lyrical sense of Irony and vit, and there is a judicious, if recognizable, use of an astorishing number of Beck's contemporary musical influences. These include Prince, Estic Ostello, Jodeck, Camoe, Earth, Wind of Pire, the Prischer Camee, Earth, Wind of Pire, the Pire, Parcello, Pire, Pire, Parcello, Pire,

"Ear interest to the control of the

Intrigued by the album's eatehy avant-garde cover graphics, Warner Music Canada A&R rep Steve Jordan picked up "Thiller" last October during one of his weekly visits to check and mew indic releases at all the Hagohip retail stores of Sam the Record Man, HMV Canada, and Sunriss Records on Toronto's Yonge Street, Playing the recording the following day, Jordan

was tremendously impressed.

"I had to get other people in our company to hear it, because I couldn't believe how good it was," says Jordan.

"The impact on me and the others! played it for was so immediate," he says. "By the afternoon, Kin Cooke (IVP of A&R) and I had called Dave Tollingston [senior VR managing director, domestic/international division] to say we'd found an amazing artist. We had a [record) offer to Beck a week after seeing him play at the Cameron [elab] here. At this point, the copies [Independently] in Toronto and in Ottawa,"

Jordan, while admitting that the admitting that the album equiritions might initially turn off some conservative radio programmers, agays there are a great many other media opportunities to explore. "This is as kind of record we can go anywhere with," he claims. "We can do HR and college radio and also do some great videos. All you have to do with this record is play if for people. "Play it, then the questions come out

Play it, then the questions come out about who is this guy."

Beck, who graduated from Montreal's McGill University in 1994, began exploring pop music sounds at McGill while performing with the Jason Beck



the Alley.

"I was studying jazz and elassical composition at school but not likely them much," Beck recalls. "I was an avid fan of avant-garde or music that was abashedly pop, Many of the people at McGill thought we were giving the wrong (reputation) to the pub. We even had our posters defaced, but the club owner liked us because we sold

Reliboring graduation. Beck moved to Tuvotto to play with a McColl friend, to Utaria's Deay with a McColl friend, to Utaria's Deay of Deay Sajecti. With the additional gailurian's Simon Craig and drummer Anthony Michell, Beck, soon set up several dema tapse sessions produced by his brother, Los Angeles-based film composer and producer Jean-Christophe Beck, in hopes of seeking recognition from a label.

"The demos we did were reverbdrenched and synthetic," says Beek. "My brother mixed this album, but I wouldn't have let him record it. His musical asethetic is extremely slick. However, the balance worked well this time. I had these over-recorded, very rough-sounding... tracks, and he real-

ly helped me edit everything."
With only demo tapes on hand, few
music industry people took what he
was doing seriously, Beck says. "It was
dring seriously, Beck says. "It was
frustrating feeling that the demo tapes
were exactly that—demo tapes.
"Doing a CD makes you question your
commitment and your vision. No better have a vision, because if someone
asks "What do you want on the cover?"
you better have a naswer."

Despite the inclusion of other group members on the album, Beek says "Thriller" is centered on his musical vision alone. He tells each musician exactly how he wants the part played. "The album is o one-man show." Beek says. "On about one-third or half."

"The album is a one-man show."
Beek says. "On about one-third or half of it. I'm playing all instruments. In the studio, I'm a control freak. I have trouble taking anybody else's opinion seriously. Nobody knew what they were to record when I brought them in. A lot of time I had them play a lot of noise and edited that later in the compatitude.

Sessions for "Thriller" kicked off at B-Group Music studio in the Toronto suburb of Burlington last January. With the exception of "Can't Feel" and "Killing Is Easy," the tracks began there with just Michell on drums and Beek, with headphones on, experimenting with vocal cues from the control room.

Despite the often synthetic or layered approach to the album, Beck was adamant about using live drums. "There's nothing worse than a drum machine apologizing and trying to sound like a real drummer," he says. "[Playing live] preserves the integrity of a musical performance."

Follow-up sessions at Beck's Hooker Room home basement studio a few months later also went quickly. Guitar and overdab vocals were recorded in two weeks. "Part of that was because I had these rentals, and I had to get them back on time," Beck says. "However, I took a lot of time to edit."

Beek admits that people may initially view his music as little more than an interesting gimmiek. Others may claim that he throws in outside influences haphazardly, he says.
"Some people have told me my

[musical] diversity is my biggest strength and my greatest weekness," he says. "It's neither; it's just tank it do fin happy if people see my work as offinal or as something my, but it's an approaches to necessarily be original. He approaches to necessarily be original. He my goal is to make musical and my goal is to make musical.

"All the arrangements and musical parts are just window dressing." Beck continues. "If he album lastrated with good songs which evolved over a long period of time. I'm pretty prolific. I usually write between five and 10 songs a week and keep about one a month."

Beck and the band members have no desire to faithfully replicate "Thriller" onstage. Live, the arrangements are far different—the music is rougher, more appressive, more explosive.

"We've run into a bit of trouble with people who have beard both [studio and live versions] and sometimes have a real preference," says Beck

He says he's still looking to make his mark in live per formance with the band. 'Right now, we're opening for jangly Canadian 'don't talk' rock bands,' he says disdainfully. 'C'mon, give us something that puts me to work. I want George Clinton to walk in while I'm playing so I have to play my as off. I wanted to be challenged."

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HITS OF THE WORLD

		(Dempa Publications Inc.) 2/5/96			(The Record) 2/5/96			NY (Media Control) 1/30/96			ICE (SNEP/IFOP/Title-Live) 1/27/96
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HITS OF THE WORLD

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1	1	GANGSTA'S PARADISE CO		
3	3	JESUS TO A CHILD GEORG		
3	2	EARTH SONG MICHAEL JA	DESON OF	0
4	4	MISSING EVERYTHING BUT	THE GIRL	BLANCO Y
5	s	GOLDENEYE TINA TURNER	PARLOPHO	45
6	9	SPACEMAN BABYLON ZDO	DIE	
7	6	I GOT 5 ON IT LUNIZ YOUR		
8	7	ONE SWEET DAY MARIAH	CAREY & 6	OYZ II ME
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O GANGSTA'S PARADISE TOWNS BOT FLIME DION D'EUX EPICCOLLINE

BELGIUM (Promovi) 2/2/96

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SINGLES
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WE'VE GOT IT GOIN' ON BACKSTREET BOYS JA ALBUMS CELINE DION D'EUX COLUMNA DANIEL BALAVOINE BALAVOÎNE BARCLAY MYLENE FARMER ANAMORPHOSEE POLYDON HAT'S THE STORY! MORNING GLORY? MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 ENC MADONNA SOMETHING TO REMEMBER WHINER MARIAN CAREY DAYOREAM COLUMBIA PLORENT PAGNY BIENVENUE CHEZ MOL MERCHY SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VICEN

ALCIANCE STUME SALPLE & FLINKY VINCIA

SWEDEN (GLF) 1/26/96

1	NEW	SPACEMAN BABYLON ZOO DH
2	1	GANGSTA'S PARADISE COOLIO FEATURING L.
3	3	I GOT 5 ON IT LUNIZ YIRON
4	2	JESUS TO A CHILD GEORGE MICHAEL YEAR
5	4	MISSING EVERYTHING BUT THE GIRL WANER
6	9	EARTH SONG MICHAEL JACKSON IPC
7	8	I WISH SKEE-LO MISSA
8	9	ELECTRIC LEILA K MEGA
9	10	ONE SWEET DAY MARIAH CAREY & BOYZ II MI
10	8	UTELIGGARDJUREN VADER-ANNIKA START KLAS ALBUMS
1	1	HORDMAN INGENMANSLAND MARY
2	2	ENYA THE MEMORY OF TREES WARNER
3	3	SIMON & GARFUNKEL THE DEFINITIVE SIMON

LONELY BOYS THE LONELY BOYS PARLOTHONE TOR! AMOS BOYS FOR PELE ATLANTIC NEW TORI AMOS BOYS FOR PELE ATAL POPSICLE POPSICLE TELEGRAM ELTON JOHN LOVE SONGS ROCKET EVA DAHLGREN JAG VILL SE MIN ALSKADE KOMMA FRAN DET VILDA RECORD STATION

PORTUGAL (Porsugat/AFP) 1/30/96 THIS LAST ALBUMS

2	2	ENRIQUE IGLESIAS ENRIQUE IGLESIAS HOMERAT
3	4	ROXETTE DON'T BORE US-GET TO THE CHORUS! On
4	3	QUEEN MADE IN HEAVEN PARLOPHONE
\$	NEW	KUTOS & PONTAPES XUTOS AO VIVO ANTENA 3
6	NEW	MADONNA SOMETHING TO REMEMBER WATNER BACK
7	6	ELTON JOHN LOVE SONGS ROBLERY

EL BOSCO ANGELIS DE NOCTES PASSADAS (M

INA SOMETHING TO REMEMBER W

9 NG PUMPKINS MELLON COLLIE AND THE SADNESS DH

NE	w z	EALAND ORIANZO 1/24/96
YEEK	WEEK	SINGLES
1 2	5	HOW BIZARRE OMC HUNPOLISHAM
2	3	MYSTERIOUS GIRL PETER ANDRE PERINA,
3	1	ONE SWEET DAY MARIAH CAREY & BOYZ II ME
4	8	LET'S GROOVE C.O.B. TRISONY
5	9	JESUS TO A CHILD GEORGE MICHAEL WIGH
6	2	GANGSTA'S PARADISE COOLIO FEATURING L.V
7	4	SEXUAL HEALING MAX A MILLION PERTON.
8	NEW	BEFORE YOU WALK /LIKE THIS AND LIKE THE

MONICA IMS R 2 THE A C.J. LEWIS MONING ANYTHING 37 ALBUMS 8 ALANIS MORISSETTE MOGED LITTLE PILL EXPONENTS ONCE BITTEN TWICE BITTEN MARI HOOTIE & THE BLOWFISH CRACKED REAR VIEW

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SWITZERLAND (Media Control Switzerland) 1/24/96

MARIAH CARFY DAYORFAM some

TEEX	LAST WEEK	SINGLES
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2	2	EARTH SONG MICHAEL JACKSON SONY
3	NEW	MISSING EVERYTHING BUT THE GIRL WALNES
4	3	I GOT 5 ON IT LUNIZ IM
s	s	WE'VE GOT IT GOIN' ON BACKSTREET BOYS I
6	4	GOLDENEYE TINA TURNER (MI
7	7	JESUS TO A CHILD GEORGE MICHAEL (MI
8	6	BACK IN THE U.K. SCOOTER COL.
9	NEW	CAPTAIN JACK CAPTAIN JACK DIE
10	NEW	I WISH SKEE-LO PHONE
		ALRUMS.

QUEEN MADE IN HEAVEN IN ENTA THE MEMORY OF TREES COOLIO GANGSTA'S PARADISI THE MEMORY OF TREES HA A SOMETHING TO DEMEMBER WHEN MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 SON ACE OF BASE THE BRIDGE POLYGRAM BACK TO EARTH RIVERS OF LIFE PHONE

FINLAND (Seura/IFP) Finland) 1/21/96

NEV

9

П	JESUS TO A CHILD GEORGE MICHAEL WIGH
п	HAJONNUT (EP) APULANTA LEVY
п	BABY BOY ME & MY MEDIEVEM
п	STAYIN' ALIVE N-TRANCE ANTWICHER TEL
п	GOLDENEYE TINA TURNER PARLOPHONE
4	OH FATHER MADONNA MAREROVAKA
п	GANGSTA'S PARADISE COOLIO FEATURING L.1
п	MCA
4	MISS SARAJEVO PASSENGERS ISLAND

NEW 10 DEALTHFUL LIFE ACT OF BASE MON ANNA BE A STAR CORONA 12 HON AI DIIMS WAS SOMETHING TO REMEMBER H JARI SILLANDAA JARI SILLANDAA MIY AIWANONE TANTIVAADEN TAA

ADIEMUS SONGS OF SANCTUARY YEST QUEEN MADE IN HEAVEN PARLOPHONS JANNE HURME KIRJE UNINECOPOS ACE OF BASE THE BRIDGE MEGARED, APT

CHILE (APF Chile) 12/95

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ANA GABRIEL JOYAS DE DOS SIGLOS SONY IVERSIDAD DE CHILE EL GRAN BALE DE LOS

NEW BICAMPEONES (MI RAUL DI BLASIO LATINO IIII LUIS MIGUEL EL CONCIERTO WITHER HANANA 5 CACHETE, PECHITO Y OMBLICO DIE TAKE THAT NORODY FLSE MAS

LGBRA IUSIC P

THE LATEST MUSIC NEWS FROM AROUND THE PLANE EDITED BY DAVID SINCLAIR

FINLAND: In the late '60s and early '70s, this country had a strong, leftist youth movement that was as much about music as it was about politics. While some activists staged demonstrations, several agit-pop vocal groups contributed to the movement by singing protest songs, many of which became hits. Now, 25 years later, those songs are being recognized again for what they are: pop songs that are sometimes naive and pompous, but always passionate and very melodic. The legacy of the protest song movement is not only preserved on compilation albums, but also reflected in the work of modern groups, notably Ultra Bra. Although too young to remember the '70s, the members of this intriguing band are certainly familiar with the music of that era; some of them are children of the original agit-pop singers. With a lineup of five vocalists backed by eight musicians, Ultra Bra bas quickly established itself as a live favorite in the clubs of Helsinki. The band's as-vet-untithed debut album is set for release in the spring on Megamania, but its self-financed debut EP. "Houkutusten Kijhottava Maku" (The Exciting Taste Of Temptation), has already become a radio hit. A mixture of old and new, the band combines a '70s orchestral pop sound with soul influences, while its potentially earnest message is defused by a glamorous live show and an ironic '90s attitude. Despite the band's jokey name-which means the same here as in English but is also Swedish for "good"--Ultra Bra is not exactly a parody band. "We have tried to write (straight) protest songs, but they just haven't turned out to be very good," keyboardist Kerkko Koskinen told Nyt magazine. ANTTI ISOKANGAS



NETHERLANDS: The jazz-dance scene is flourishing here with media attention focusing on the six-piece band Hit The Boom!, unfanimous winner of the most recent Heineken Crossover Award. The annual competition, which was set up by the country's biggest brewery to find new talent in pop and jazz, has recently become dominated by jazz-dance acts. The compilation CD "Hardtoget/Hardtobest" on the Hardtoget label (part of CNR Music) features tracks by all the contenders in the 1995 contest. Hit The Boom!, which is fronted by singer Mariin van Teylingen and rapper Chris-

tien Oele, was rewarded with a slot on the bill of a future American jazz festival, probably the Jazz and Heritage Festival in New Orleans. Meanwhile, the group's debut album "One Day Soon," is released this month in France, Germany, Sweden, and Norway (all on GNR Music International) and the U.K. (through Stip). "Here Comes The Sun," an airplay hit in the Benelux region last summer, will be promoted in France, while all other territories will go with the single "Don't Lose The Love." Tour dates are being planned to coincide with the international releases POBBERT TILL

JAPAN: Whiz-kid producer Tetsuya Komuro is everywhere these days. His new group globe, is currently No. 1 with the single "Departures" (Avex Trax), an appropriate title, since the song is stylistically different from his usual work. Produced, arranged, and composed by Komuro, it has a more melancholy flavor than the relentlessly unbeat music of trf. another of his projects, also signed to Avex Trax. Unlike the other artists he produces Komuro is himself a member of globe, along with vocalist/rapper Marc Panther (who is also an MTV Japan VJ) and singer Keiko, who was chosen from hundreds of girls in a nationwide audition overseen by Komuro. Another Komuro protégé, female vocalist hi-tomi, is featured in a series of TV commercials for a beauty salon chain, and in a break with the tradition of the faceless Japanese producer, Komuro appears in the ads. Komuro is also busy running bis own record label, Orumok, established last year and distributed by Pioneer LDC. The question now on everyone's lips is, How long can the Komuro phenomenon last before be saturates the market with his vast array of projects? STEVE MACT HER

POLAND: "Rapatapa-to-ja" (Polton), the sixteenth album by Wojciech Waglewski and his band Voo Voo, is an unusually arresting project even by the exotic standards of this multitalented artist. A guitarist, singer, songwriter, and producer, Waglewski formed Voo

Voo 10 years ago, and the band quickly found favor in alternative music/cultural circles. Over the years, its activities have involved forays into the worlds of cinema, theater, pantomime, children's music, classical, and folk. Inspired by rock acts, such as Jimi Hendrix, Frank Zappa, and the Clash, and folk music from all over the world and Polish classical composers, such as Henryk Górecki and the recently deceased Witold Lutoslawski, Waglewski and Voo Voo have never sought commercial success yet have achieved a surprisingly broad measure of popular acclaim. For the recording of "Rapatapa-to-ja," the band was joined by such guests as DJ Janmarian, a master of mysterious scratch effects, and Senegalese singer Mamadou Diouf, who is now a resident in Poland and best known bere for his 1994 album "African Snew." On "Rapatapa-to-ja," Waglewski com-

of dance music and reggue. Some compositions are thoughtful and intimate—almost like chamber music. Others, such as "Bias Boaz," are pure dance tracks, ideal for playing in clubs, while "Nie Spac" (No Sleeping) proves that there is not much distance between rock'n'roll and reggae. BEATA PRZEDVELSKA

Update

CAI FNDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway New York, N.Y. 10036.

FEBRUARY

Fob. 8, ASCAP Prasents: Music Peblishing lafe Sassien, ASCAP, New York, 212-621-6414, Feb. 10, Hew 18 Start And Grow Your Own Record Label Or Music Producties Compag, presented by Music Business File, Holiday Inn-Brookine/Boston, Stoven Kercher, 508-526-083

Feb. 14-18, Urban Natwork Power-lem, Palm Springs Riviera Resort, Palm Springs,

Calif. 818-843-5800. Feb. 15, ASCAP Presents: Mesic Publishiag late Sassion, ASCAP New York. 212-621-

51.4. Fob. 19, The Brit Awards, Earl's Court Exhibition Center, London. Fab. 24-25, First Ever Laserdisc Spectac-

elar, presented by Imago Entertainment, Hollywood, Calif. 818-407-9100 x265. Fob. 26-28, Great Lebes Broadcastiag Centeraaca & Expa, presented by the Michigan Assn. of Broadcasters, Lansinc Conter.

Lansing, Mich. 517-484-7444.
Fob. 27-March 2, 27th Annual Country
Radia Saminar, Opyland Hotel and Couveation Center, Nashville. 615-327-4487.
Fab. 28. 38th Annual Grammy Awerds.

Shrina Auditorium, Las Angales. 310-392-3777. Feb. 29. Rhythm Aad Bluas Fenndation Seventh Anneol Plonaer Awards, Palladium, Los Angeles. 202-588-5566.

MARCH March 4, Ontarie Assn. Of Broadcastars

Anauel Confarence, location to be amounced, Onterio. 416-695-9236. March 9. Cenedien Music Hell Of Fema Disaer And Awards, presented by the Canadian Academy of Recording Arts and Sciences.

Metro Toronto Convention Centre, Toronto, 416-485-3135.
March 10, 25th Annual Iseno Awards, Copps
FOR THE RECORD

The Beach Boys' "Pet Sounds"

was originally released May 16,

1966. An incorrect release date

appeared in a Feb. 3 story on Capi-

tol Records' plans to mark the

album's 30th anniversary this May

The reporting structure in an

announcement in the Feb. 3 Exec-

utive Turntable may be miscon-

strued. Dave Rosas reports to EMI Records, while Gary Morgenstein

and Victoria Kahn report to the

with a boxed set.

label group.

Colisoum, Toronto. 416-485-3135.
March 12, Nineteenth Songwriter Showcese, prosented by the Songwriters' Hald of
Fame and the National Academy of Pepular
Music, New York. 212-957-9230.

Music, New York 212-957-9230.

March 12, ASCAP Presents: Music Peb-Hishing leto Session, ASCAP, New York 212-621-6414.

March 13-17, 28th Anguel ITA Samlear,

Arizone Biltmoro, Phoenix, 212-543-0620.

March 17-20, Winter Music Conterence,
Fentainebleau Hilton Resort and Spa, Miami
Beach, Fie. 954-563-4444.

March 22-25, NARM Convention, Shoraton Washington, Weshington, D.C. 609-596-2221. Merch 26, ASCAP Presents: Mesic Publishiar lafo Sassion, ASCAP New York, 212-

lishiag lafo Sassion, ASCAP, New York. 212-621-6414. March 30-31, Platinum Pleatatisa Recordiag industry Seminar Aad Dame Clinic, Radisson Hotel, Atlanta. 770-368-3905.

APRIL
April 2, The Business Of Estartaismest:
Tha Big Pictura, presented by Schroder
Wortheim and Variety, Pierre Hotel, New York.



BMI Gives 6. BMI sponsorod a performance by Warner Brox, group Take 6 at a recent National Asser, of Minoribles 10 (Jobb Hund-Heiser, The beneficiary was the Rheedlen Center, an organization that provides services for underprivileged time like and children. Shown socializing after event, from let I. ex Romatia Gordon, associate director of writerlysublisher relations, BMI; Take 6 members Mark Kibbe, David Thomas, and Claude M. Kolfright, III; John Sanker, serior VP of licensing, BMI; group members Arkin "Virtuile" Chas and Josel Köbble; and Eric Luy, senior director, solds and marketine, BMI.

LIFELINES

BIF

Boy, Charles Parker, to George and Mary Jane Meyer, Dec. 16 in Franklin, N.J. Father is merchandise manager for the music division of Nobody Beats the Wiz.

Boy, Ian Jack, to Faithe Raphael and Robert Haimer, Jan. 5 in Los Angeles. Mother is VP of product management/direct response for Rhino Records.

Boy, James Mackness, to Shawn Bates and Paut Webb, Jan. 19 in San Francisco. Mother is retail marketing and publicity representative for Hearts of Space/Fathom Records.

DEATHS

Walter Flucher Connor, age unknown, on Ain of Airer brief illness at his hone in Darfen, Conn. Connor was president of Carl Flucher Inc. and chairman of the board of Boosey & Hardres, a London-based publisher Hardres, a London-based publisher Hardres, a London-based publisher in London, who worked in New York, joined Carl Flucher Ber, who was the great-grandson of Carl Flucher Se, who founded the company in 1872. He received a R.A degree from Princeton in 1961 and an M.B.A. from Columbia in 1961 and an M.B.A. from Columbia his wife, Kathhen Kindred Connor, a son, Keth Flucher, two daughters, two

Amy and Caroline Connor; a sister, Phoebe Connor Mackensie; and a brother, Frank Hayden Connor, fornerly an officer of the company and a board member, who will rejoin the company as president. In lieu of flowers, contributions may be made in the memory of Walter F. Connor to Camps New Yound-Owstonna, Box 105, Harrison, Maine 0400.

Richard Kermode, 49, of cancer Jan. 16 in Derwer. Kermode, a keyboard player and composer, was prominent in Vôn and Tôn, a fone time a remember of Janis Joplin's Kozmie Blues Band. He was a Gounding member of Jongo Santansi group, Malo, and joined Carlos recently, Kermode toured as a John Carlos recently, Kermode toured as a John serviced by his wife, Gall Koze, Kermode; a disughter, Adrienne De Monitor, and the proposed to the control of the proposed to the control of the control

Robert D. Brownstein, 57, of cardiac arrest Jan. 21 in Los Angeles, Brownstein worked at Elektra Records from 1967 to 1976, first in college promotion, then in the international department. He later worked in television and managed the Vincent Chase Actors Workshop. He is survived by his father, Harry, and brother, Jack. 212-492-6532

April 26-28, Second Adveatures ia Broadcasting Promotice Director's School, seminar for radio marketing professionals, Sharaton Stamford, Stamford, Conn. 203-288-2002.

GOOD WORKS

HERE'S TO EASTER SEALS: The first Tony Bennett Celebrity Pro-Am golf tournament, to benefit Easter Seals, will take place March 4 at the North Ranch Country Club in Westlake Village, Calif. It will feature 25 LPGA pros, 25 celebrities, and 25 amateurs. The event is open to the public, and the proceeds will benefit the Los Angeles and Orange counties units of the Easter Seal Society. Tickets to the event are \$5, while tournament slots are \$1,500 per person and threesomes are \$4,000. Each threesome will be paired with a celebrity and an LPGA pro. The official theme of the tournament is "Here's To The Ladies," which is also the name of Bennett's latest Columbia album. Contact: 800-TKT-3726, ext. 8550.

AT BAT FOR CITY OF HOPE: The sixth annual Wrangler/City of Hope Celebrity Softball Challenge will be held June 9 at Greer Stadium in Nashville, presented by local radio stations WSM-FM and WSIX. Proceeds from the event will bene-fit the City of Hope National Medical Center and Beckman Research Institute in their efforts to combat such diseases as cancer and AIDS. The City of Hope established the Spirit of Life endowment fund for residents of Middle Tennessee, Past participants have included Clint Black, Garth Brooks, Billy Ray Cyrus, Vince Gitt, Reha McEntire, John Michael Montgomery, and Wynonna. Tickets can be purchased through Ticketmaster by calling 800-333-4849 or 615-737-

HAVE FUN, FIGHT A DISEASE: The Kristen Ann Carr Fund bas set its third annual winter semi-formal to raise funds to establish a research fellowship dedicated to the study, care, and prevention of sarcoma, which caused the death of the 21-year-old daughter of Barbara Carr and music writer David Marsh. The fund has also been able to establish a sarcoma patient's support group. The event will take place at the Supper Club in New York Feb. 24, with a donation of \$75 per person. For ticket information, call 212-501-0748. For charity information, contact Julia McCormick at 212-639-3520. For press information, contact Marilyn Laverty or Seth Cohen at 718-522-7171.

FRENCH QUOTAS

(Continued from page 49)
reiterated the point that this was at

odds with the European Union concept of a single market. He added that Germany in particular was proud of being able to offer music fans a wide range of different

lar was proud of being able to offer music fans a wide range of different music due to its multicultural musical landscape. This, he said, was the only reason why German music had been able to reach the highest international standards.

Also at MIDEM, DMV VP Hans

Wilfred Sikorski said that German music was being used on the Internet without fees being paid. He argued that new laws are necessary to curb such abuses. The theme was taken up by Rein-

hold Kreile, a member of the management board of German collecting society GEMA. Kreile said that there bad already been instances in Germany of large-scale unlicensed exploitation of copyrighted music on the Internet.

He said the effects of this could be seen in the stagnation of the German record market. To get global protection, he said, collecting societies must be able to monitor usage on electronic networks. He said collecting societies faced a "constantly volving task" in their work on authors' behalf.

JAM & LEWIS (Continued from page 45)

without getting too involved in the polities that go hand in band with the music business. We operate a lot freer than most other people." Jam and Lewis, who bave been

friends aince childhood, didn't always, operate like a swl-olled machine. "I don't actually remember the first song own which are considered to the control of the control

finally struck the right balance. "Just Be Good To Me," which features strings and bells alongside stornach-churring bass, and Janet Jackson's "That's The Way Lowe Goos," which sports soulful guitar notes atop a loopy breakbeat, perfectly illustrates the do's approach. Asked to name his favorite composition, Jam realies, "Optimistic by the

tion, Jam replies, "Optimistic' by the Sounds Of Blackness. We've had chart and monetary success. But in 'Optimistic,' we had a song that really, in some way, changed people's lives."

FAMOUS MUSIC (Continued from page 45)

Porter and Rodolfo Castillo, along with veteran composers Marvin Hamlisch and James Newton Howard. In addition, the company has obtained the U.S. rights to Andrew Lloyd Webber's

smash musical "Sunset Boulevard."

Famous Music now taps the resources of its parent, Viacom. The publisher has administration rights to Viacom Entertainment, with music related to many of

the TV shows it produces.

Among its successes are album-cut
performances by Mariah Carey, Tim
McGraw, Boyz II Men, Selena, and
Reba McEntire, as well as the "Forrest
Gumm" saundtrack

54

Merchants Marketina

BMG Unit Meets On High Note

But Conference Acknowledges Market Woes

■ BY ED CHRISTMAN

NEW ORLEANS-BMG Distribution was riding high as it convened its sales conference in New Orleans Jan. 8-13. The company was holding down that week's No. 1 spot on The Billboard 200. had just completed 1995 as the No. 1 singles distributor, and was second in overall "current" market share.

But just to make sure BMG staffers do not get complacent, the convention's theme was the question "Where do we

go from here?" In explaining how that came to be the convention's



theme, BMG Distribution president Pete Jones said the company came to the convention during a good news/bad name time

The mod news according to Jones, was all that had been accomplished during the year by BMG Distribution, and he outlined some of those achievements at the con-

Another positive, according to Jones, was the reorganization that lead to the creation of BMG Entertainment in 1994. That restructuring integrated film and TV operations in Europe with music and video worldwide, collecting them all within the rubric of BMC Entertainment (Billboard, Sept. 24.

As its parent company adds product lines. Jones said that BMG Distribution will gain new responsibilities. For example, BMG Distribution is adding staff to handle interactive-product distribution and is beefing up its video staff, Jones said. As a result of those efforts, there will be more opportunities for business growth, he added. But the bad news is the "difficulty of the marketplace and how we deal with that, not just for our sake but for accounts as well," Jones said. "To get

to a more orderly marketplace, obviously we will have to go through a significant retail contraction.

Nevertheless, the BMG Distribution staff must maximize product opportunities in the face of those difficulties,

aggording to Jones BMG Distribution is dealing with some of the problems plaguing the economic health of the account base, Jones said. "We have stepped up on the [minimum-advertised-price] side, to the degree that we can address it within the limit of the laws," he said, BMG has revamped its MAP policy to cut off all advertising funds to an account if it has



violated MAP on three occasions within 12 months (Billboard, Jan. 20). In addition, BMG has recently taken a comprehensive review of its terms of sales, Jones said, and "we expect to be making decisions and begin imple-menting them in the near future." Those decisions probably will result in changes "in the way we deal with the market," he said.

Meanwhile, there was plenty of discussion at the convention aimed at helping the field staff sell in the current environment, according to Rick Cohen, senior VP of sales.

Right now the chain havers are working with limited open-to-buy dollars. They are saying, 'I need a reason before 1 purchase an album," "Cohen said. So today, the core issue for any sales organization is, "How do you communicate into the home office about what's going on in different marketplaces? And why they should be reacting to any of your records?" he said. Although the convention theme was "Where Do We Go From Here?," it might have been more appropriately titled "How Do We Get Here?" One of the biggest snowstorms in the history of the Northeast played havoe with the travel plans of those based in the New York, Boston, and Washington, D.C., branches The official arrival data was Monday afternoon, Jan. 8, but staffers were still arriving on Wednesday.

RETAILING DISTRIBUTION DIRECT SALES HOME VIDEO ENTER ACTIVE ACCESSORIES

In total, about 800 people attended the convention, including staff from the 23 owned, distributed, and joint-venture labels handled by BMG Distribu-

"The snowstorm could have put a damper on the convention, but it didn't," Rick Bleiweiss, BMG Distribution senior VP of marketing, told Billboard. "Certainly we would have wanted everyone there from the beginning, but the convention carried on in spite of those missing people. In fact, in many ways, each late arrival anomented the enirit of the convention like late arrivals coming to a family

Bleiweiss noted that the company has just enjoyed its 10th anniversary. "Our company has, in many ways, matured and really congealed as a family," he said. "But while a lot of our people have worked together awhile now, they still approach their work with enthusiasm, tingling, and excitement. There is no complacency about

the way they approach their work." BMG Distribution holds a convention every 18 months, and since the last one in Seattle in July 1994, the company has generated plenty of good news, according to Jones. For example, it has released 142 records that each achieved shipments of more than 100,000, Jones told the convention in his opening address, according to notes made available to Billboard. (Billboard attended the latter half of the convention.) Of those 142, 57 shipped more than 250,000 units each, and 35 surpassed 500,000 units each.

In comparison, in the 18-month peri-(Continued on page 72)

Distribs Well-Suited To Listening Stations

■ BY DOUGLAS REECE

LOS ANGELES-A growing number of companies are attempting to profit from listening stations, and several distributors are entering the field and finding themselves unusually suited to running successful programs.

During the past 18 months, distributors ranging from BMG to indies Alternative Distribution Alliance and RED to alternative market specialist Northstar Music have all launched successful listening-station programs, drawing on their strengths and exploiting



slots in the 12-disc machine

To further specialize its program, ADA ADA, which launched its first listening stations last Annil, now has 73 stations in various india outlets and plans to begin including retailer input in planned to roll music selections. Previously, ADA and dis-

out another six tributed labels have made the picks. Allen says that for the next six months. The distributor absorbs the \$2,500 cost half of the slots on stations will be deter of the listening stations, charging labels for

overlooked

According to ADA president Andy Allen, slots in ADA listening stations are offered at lower rates than rival stations, such as Owis' CD Listening Program (Billboard, Dec. 9, 1995), which generates prof-

its solely from selling slots.
"In our case, [slots] are only available to our distributed labels, so we offer a pro-

prietary price that's favorable to them Though retailers incur no cost for having the machine in stores there is a minimum inventory requirement of ADA-distributed product based on the store's sales

Allen sees ADA's involvement with listening stations as a natural move, saying that indie customers are more likely to use the stations.

"We're not dealing with major tonnage retailers," says Allen. "We're dealing with what we loosely describe as 'musical disout what's new that they might like. You don't really need [a listening station] to sell

Kenny G Brian Raffi, store manager at Rough Trade in San Francisco, which is equipped with an ADA listening post, agrees. "For the customer that doesn't much care about their music and just wants to got what they hear on the radio or MTV, I don't think the station has a great impact, so it really depends on the psychology of the people coming into the store. From what I've seen, stations at your Virgins and Towers, in pro portion to the number of customers, aren't as used as fmuch as thosel in indie stores."



mined locally by ADA salespeople and "It gives us the opportunity to tailor at least six slots regionally based on develop-

ing airplay, press profiles, upcoming tour events, or anything that might drive sales of that particular record in that particular store," Allen says.

RED, which bowed 12 listening stations as part of its "Spin With Me In The RED Zone" program last April, has found customizing its program a particular chal-

lenge.
"The inherent problem is that you can't treat 50 mom-and-pops like they are the same store, so we might end up with a title that's perfect for Vintage Vinyl, but wrong for Aaron's," says Ken Gullic, Relativity Records VP of sales and former RED national director of product development. To remedy these problems, Guille says,

RED will initiate a second phase of "Spin (Continued onpage 59)



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55 BILLBOARD FEBRUARY 10, 1996

Deep, Wide Stock Of Seattle's **Exotique Aimed At Devoted DJs**

■ BY PATRICIA BATES

SEATTLE-Where the underground meets downtown's high-rise waterfront apartments, Exotique 1mports has found its own corner of Seattle for techno, house, dance, and

scid jazz.

DJs for Seattle parties—or raves-can't wait for the store's doors to open on Thursdays, when foreign shipments of vinyl LPs arrive from 18 to 20 distributors. They like to mix tracks before Saturday night, so they listen to each cut on the one turntable in the store.

Domestic LPs come in twice a week. Exotique Imports has seen a progressive growth in revenue since 1992, "There seems to be nothing holding us back financially with the Seattle economy," says Marty Heidt, owner of the store, located at the corner of Battery and Third streets. Sales are 70% vinyl, 20% CDs, and 10% magazines, record bags, shirts, and tour programs.

The store has almost 16,000 titles in stock, but of the 1,000 or so new recordings released weekly, "we could only afford 100-200 of them at the most. Our European sources take holidays from the second week of December to mid-January," says Heidt. "That means my music buyer, Masa, had to purchase early for Christmas. But then we get nothing but the latest product for about a February and March. Our best sales reports come in March and April and

The store's top 10 sellers of house and techno titles in late 1995 cons tently included HardKiss (three San Francisco brothers with their own independent label), Eat Static (Planet Dog Records), BassBin Twins (Shaken Not Stirred), Carl Craig (Warner Music U.K.), Orbital (ffrr), Sabres Of Paradise (Junior Boys Own), Freaky Chakra (Astralwerks), Leftfield (Outer Rhythm), Chemical Brothers (Astralwerks), and BT



As a DJ for 15 years, Masa works eight to 10 times per month at local parties, and he was a guest DJ at east once at the Limelight in New York. "He is really exceptional, and he's been with me since I started my business in 1988," says Heidt. "Masa knows the market in Europe and Japan, and he has a personal collection of 5 000 records. Recurse he is a DJ, there's a direct link to what fans

want and what we sell." Exotique Imports specializes in bouse (progressive, funk, and tribal) and techno (acid, trance, and amb ent), along with acid jazz. Nearly 150 used CDs are taken in each month for resale. Used vinvl LPs are taken on consignment. There are also 400 promotional single videos and about 1,800 old 45s, which are often bought by jukebox owners, according to Heidt. "In Seattle, there are no more

stores like ours for dance music. though others carry portions of what we do. We're one of the few that lets them preview the albums," says Heidt, "We inspect every LP for heat bubbles and cracks from the manufacturers, and we have to see that the DJs don't scratch them.

Because of that, Exotique Imports has fewer returns to the warehouse and from customers, he says. "We think we're friendly and helpful with the students coming into the area by word of mouth. We also advertise in Resonance, a Seattle bimonthly magazine which has reviews, opinion pages. and information, and XLR8R, which publishes out of San Francisco."

The average price for a domestic LP (American and Canadian) is \$6 for 12-inch vinyl, and the average price for a 12-inch import is \$9-\$10.50 (usually European and Japanese). A full-length domestic album is \$13-\$16, with comparable imports

"To me, the quality for imports seems far superior to domestic," says Heidt. "Americans might make (Continued on next page)



Patricia Rates)

newsline...

WEA INC. says effective June 30, Richard C. Marquardt Sr. will step down as president/CEO of WEA Manufacturing and become a senior adviser to Warner Music Group. Ellis Kern, president/co-COO of WEA Inc. and president of its packaging and printing firm, Ivy Hill Corp., will assume responsibility for WEA's manufacturing and replication operations. Marquardt started in music manufacturing at Specialty Records, which was founded by his father and later acquired by Warner Com-

munications (WEA's former parent company) in 1978.

MCI, the long-distance telephone company, and News Corp., the parent of Fox Video and the 20th Century Fox film studio, have formed a atrategic alliance to provide information and entertainment services to businesses and consumers through MCI's newly acquired direct-broadcast satellite spectrum. MC1 paid \$682 million with the winning bid in the FCC's auction for the last remaining DBS satellite alot for the U.S.

WALT DISNEY CO. says that revenues for the first fiscal quarter, which ended Dec. 31, 1995, rose 15.7% to \$3.82 billion from \$3.3 billion in the same period the previous year. Net profits rose 3% to \$496 million from \$482 million. The company reports stronger-thanexpected results from its movie and home video units. In other news, Disney says it is launching a World Wide Web site on the Internet for "Beauty And The Beast" on Monday (5). The address is http://www.disneytheatrical.com.

RENTRAK, the pay-per-transaction videocassette leasing company, has extended an agreement to provide videos to 19 Video USA Entertainment stores for six years. Executives estimate the value of the contract at \$5 million. Rentrak has been supplying Video USA with product since 1993. Rentrak also announces that it is suing San Jose, Calif.-based Photo Drive-Up and its president, Gregg Bunker, for \$16 million over a Rentrak investment of \$750,000 in the photo retailer's franchising unit.

THE NATIONAL ASSN. OF RECORDING MERCHANDISERS wave the Gospel Music Assn. will showcase three artists at the Gospel Brunch



March 24 at NARM's annual convention at the Sheraton Washington Hotel in Washington, D.C. Slated to perform are Forefront Communications' DC Talk, Gospo Centric's Kirk Franklin, and Benson Music Group's Hezekiah Walker & the Love Fellowship Crusade Choir.

DIVICOM, a manufacturer of products for digital video networks, says that Thomson Consumer Electronics has selected the cor ny to provide MPEG-2-based cable-head-end equipment for TELE-TV's digital home video delivery system. Thomson will develop digital set-top boxes that allow subscribers to receive more than 100 digital TV channels. Milpitas, Calif.-based DiviCom says its contract with Thomson could exceed \$100 million. TELE-TV is a joint venture between regional phone companies Bell Atlantic, NYNEX, and Pacific Telesis. DiviCom also says it has begun shipping settop decoders to Bell Atlantic for its test of home video delivery systems in Dover, N.J.

POLYGRAM VIDEO and NFL Films plan to release the official pro football championship video "Dallas Cowboys: Super Bowl XXX Champions" for the sell-through market at a list price of \$19.95. The marketing campaign includes TV and print advertising, in-store support, and a cross-promotion with Sports Illustrated magazine.

The street date for the 50-minute video is Feb. 20; the pre-order data is Friday (9)

QVC, the home-shopping cable TV network, offered two Diana Rosa titles-her latest Motown album, "Take Me Higher," and a four-CD/cassette greatest-hits compilation-for sale on a live show that aired during the Super Bowl Jan. 28. The show also included a performance of the album's title cut and an interview with the singer. both of which were taped. A QVC spokeswoman says that sales figures were not available at press time.

EXECUTIVE TURNTABL

RETAIL. Peter Luckhurst is as ed president of 85-store HMV Canada in Etobicoke, Ontario. He was president of HMV U.S.A.

DISTRIBUTION. Jerry Wilkie is promoted to sales manager, Southwest branch, at Sony Music in Dallas. He was director of sales, national accounts Southwest branch

HOME VIDEO. Rita Chiapetta Thibault is promoted to senior VP of finance and operations at New Line Home Video in Los Angeles. She was VP of ance and opera-Hallmark Home Entertainment in

Los Angeles names Gina Portman creative director and Craig Rucker senior accountant. They were, respectively, executive creative director for Live Entertainment and senior financial analyst for Para-



mount Home Video.

Lynn Donahue is promoted to

director of sales for Playboy Home

Video in Beverly Hills, Calif. She

Buena Vista Home Video in Bur-

bank, Calif., names Martin

Blythe director of publicity,

rental; and David Elzer, director

of publicity, sell-through. They

were, respectively, senior market-

International and director of

ing manager for Buena Vista

was senior manager of sales.





national publicity for Twentieth Century Fox. ENTER*ACTIVE, John T. Baker is

named VP of operations, administration and planning, at Activision in Los Angeles. He was senior VP, finance and administration, for Robertson Ceco Corp. Court B. Shannon is named VP

of sales for NovaLogic in Calabasas. Calif. He was GM/director of Acelaim Distribution.

BILLBOARD FEBRUARY 10, 1996

DEEP WIDE STOCK OF SEATTLE'S EXOTIQUE AIMED AT DEVOTED DUS

300,000 presses of a record from a master. The English, French, and Germans make 70.000-100.000, and the Japanese 30,000 to 50,000."

Evotione Importe eurrice eurrent boxed sets, but normally only by special order. Single video promos average \$3 each, and multisong cassettes are \$8-\$9. The rarest LP is a best of Elvis, which is \$100; the second rarest is a 12-inch Beastie Boys original pressing for \$50. As for used CDs, singles are purchased for 50 cents to \$3 each, and albums \$2-86. Seattle DJs are predominantly male and in their mid-teens to late

20s. They read such magazines as DJ

(which covers American and come European releases), Straight No. Chaser (London acid jazz), Propa-ganda (gothic), and Industrial Nation (gothic and industrial). But most of all, the DJs embrace the lifestyle.

"It's almost an addiction for us It has to be, for us to spend \$50 a week on albums. If I have a choice between going to McDonald's or getting a new record, I won't eat lunch that day, says Wesley Holmes, a local DJ who

owns 3,000 dance LPs. "We don't trade in vinvl much. because it doesn't get airplay on radio. We also get very creative with the mixes, so we like to keep them,

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adds Holmes, who books local dates about twice a month. "That preserves the Seattle club scene." Parties hanpen at Moe, Crocodile Cafe, Catwalk, Victor's, and Weathered Wall, among other Seattle nightenese

Visiting DJs go to Exotique Imports for inspiration, too, "Seattle also has a lot of transplants here. and we can easily do 300 special orders in a month or even a week. Those are usually for internation CDs," says Heidt. "We don't get into Seattle mainstream dance-I really can't keep up with [the inventory at] Tower Records, Musicland, Silver Platters, Wherehouse, and other

Instead. Exotique Imports relies on the major bears and techno labels such as Clear Harthouse Plus 8 R&S. Warp, Underground Resistance, Subway, NovaMute, Exist Dance, Junior Boys Own, EightBall, Nervous, Underground Music Movement, XL, and Mephisto. The ambient labels include Apollo, Beyond, and Reflective Rephlex.

"We offer 45-50 labels alone now for seid jazz, including Acid Jazz, Mo' Wax, Dorado, Ninia Tune, Cup of Tea. Blue Note, Instinct, Ubiquity, Jazz Juice, and Talkin Loud," says Heidt. The beat includes the slow and mellow, fast and jungle from such acts as Depth Charge, DJ Krush, Funky Porcini, 9 Lazy 9, and DJ

"By now, the distributors know our tastes, and they make suggestions all the time to Masa. We have a rapport with them," says Heidt. "Most have toll-free 800 numbers, which keeps our telephone bills low. Last March, we spent nearly twice as much with them than we did the year before for the month, but there was a lot out there we couldn't decline." Along with Masa, Heidt has two

other employees, who work Monday through Saturday, 11 a.m.-8 p.m., and Sunday, noon-6 p.m. Exotique Imports assumed its lease in 1988 from an established record shop that had been there since 1983

Originally, Heidt was an architect with a bachelor of science degree from Kent (Ohio) State University. "I'd love to design my own store one day," says Heidt. He took a hi-tech job in nearby Bellevue, Wash., and invested his extra salary in Exotique,

For now, he has no plans for a second location. "We're getting more and more traffic every day, because we have four major condominium complexes in the neighborhood now says Heidt. "Besides, the free bus zone for downtown Scattle ends at our intersection, so kids have to get off at our ston



Evolique Imports in Seattle specializes in all categories of the dance music genre, such as techno end house. (Photo: Petricia Bates)



Marty Heidt left is owner of Seattle retailer Evolucie Imports. Pictured with him are local D.Is Shelby Levson, center and Westey Holmes. (Photo: Patricia Rates)





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Worsening Retail Conditions Finally Arrive At Labels' Door

OR THE LAST three years, many major record labels have made an end-less stream of pronouncements stating that the label achieved its best asker sessits ever for the month, and when the labels were it tragging the state of the

On the other hand, during that time, and even further back, things haven't been going so well in the world where the music specialty merchants line. While sales have been growing in their world, too, a number of alarming trends have had music merchants worried about the health of their busical merchants of the sales and the sales and the sales and of the sales. Sut their pleas fell on deaf ears. Of those label types that did listen, some dismissed the warnings as whin-

ing. Nonetheless, many of the things merchants were worried about have come to pass, and now amid bank-rupticies and store closings, even the strongest music chains are having

chains are having a tough time making a profit of the music

The troubles of music specialty merchants began when things start-marked the started to outself easierted when CDs started to outself easierted when CDs started to outself easierted with smaller gross profit margin than cassettes—on average about 35% for CDs and 42% for cassettes. But that was no sweat for the labels because the emergence of the CD as the dominant format meant their profit margins were growing.

Then, record clubs stepped up their advertising campaigns to the point where any consumer knows that the best music bargain is to get "10 CDs for a penny." But, again, that wasn't the labels' problem, because they were getting their take from the record clubs.

Still, some labels, such as Virgin and McA, did complain on behalf of retailers and withdrew from the record clubs. Others complained and found that the clubs began throwing them larger advances so they would sign on the dotted line, adding to the labels' already swollen profit margins.

labels' already swollen profit margins. And just when it looked like things couldn't get any worse for music merchants, Best Buy, Circuit City, Target, Wal-Mart, Lechmere, and No Beats The Wiz decided to add loss leader music in an attempt to drive traffic into their stores to buy computers, TVs, clothing, hardware, and whatever else it is they make their profits on. Try to find a consumer in the U.S. today who doesn't think that a hot new release calls for \$9.99.... shout 65 cents less than cost-and that the rest of the CDs in the store sell for \$10,99 or \$11,99. But while sales and distribution executives worried that those low prices meant that eventually music specialty retailers would be lucky to break even, labels consoled themselves with the fact that

the lower prices would result in higher album sales, thus further boosting

their profits.
And at last year's National Assn. of Recording Merchandisers' annual convention, music specially merchants convention, music specially merchants counters, or at least, stop supporting them with advertising dollars, predicting dire consequences if they diddent the stop of the sto

Well, welcome to 1996. For the first time, the retailers' problems are about to spill over and become the labels' problems. In addition to the bankruptcy filings by Wherehouse Entertainment, Kemp Mill Music, and

Pouches Entertainment, some
of the largest
chains in the
business are
having trouble
meeting payments, Worze,
returns are conin back to man-

ufacturers so heavily now that their warehouse can't keep up with the flow. All of a sudden, it looks like the labels are about to find out what it feels like to live in the same world as the music membrane.

Now that that reality is about to bite them in the face, three of the majors-WEA, Sony Music, and BMG-have found that they can do something, after all, about the price war and have leaved new miniadvertised-price policies. And PGD stepped up and gave the retailers more margin on front-line CDs. Some are skentical about these efforts, calling them a day late and a dollar short. But in Retail Track's view these efforts are good news because it means that upper management at the labels is finally listening to its sales and distribution executives. Maybe, in the future, as labels make decisions about such issues as direct marketing and placing music product into new retail sectors, they consider how their decisions will impact their main distribution channel-music specialty merchants

N ADDITION to Lechmere/Electric Avenue, Circuit City has decided to disregard WEA's MAP policy, Rettail Track hears. That policy says that noncompliance will result in an account being denied all advertising funds. WEA executives aren't commenting about specific situations, but they insist they are enforcing their policies.

RETAIL TRACK hears that One Way's David Schlang has emerged as the top music man at Alliance Entertainment Corp. According to sources, Independent National Distributors Inc., Passport, Alliance Label Development, and the company's music labels, Castle and Concord Jazz, all report to him.



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E C O R D

DISTRIBUTORS WELL-SHITED TO LISTENING STATIONS

(Continued from page 55) With Me" this summer. The revised program will be based on a two-tiered system

designed to further specialize its program for different classes of indie store Previously, RED had backed its program by naming 50 stores, 12 of which have RED listening stations, in full-page ade in Spin magazine. At retail these "RED Zone Stores" were provided with

specialized bin cards, stickers, and point of-purchase material identifying product with the ad However, until the program is reinsti-tuted. RED has established local alternative weekly press campaigns for stationequipped stores that list current selections

ying in the stations. ADA has taken a similar strategy, run-ning ads in Alternative Press magazine that list the legations and selections of its

tening stations Meanwhile, Greenwich, R.L-based indie distributor/label Northstar has taken its hatening station wenture a sten further lit. erally building its program from scratch. facturing The company, which began mar its own stations in the last half of 1994, no

has approximately 150 stations located in gift and bookstores. At Northstar's off-site manufacturing division, employees build wood shells for the stations and install the CD-ROM-based proprietary software developed by Apple Computer. The program offers listeners a choice of three 60-second cuts from each

of 20 footsmad allsume Jim Landis, national sales manager for Northstar, says that while building the stations themselves may be unorthodox the project was initiated because of practical

"Most listening stations available commercially have CD-changer-based technology, and they break down a lot," Landis "With a CD-ROM program, you get instantaneous playback, reduced mainte-

toon and bon near Like ADA, Northstar requires that retailers maintain a minimum inventory. Stores with stand-slone and countarton models must stock \$1014.60 and \$513.10 in After the first year of service, the company charges a \$50 annual fee for the quar-

terly rotation of music selections. Hymour: Landis says retailers are initially man amount with the weeth of the stations than the cost of restling them in their stores "Our biggest issue is convincing store

owners that this is a better way to se music. This is something new to the gift store/bookstore circuit, and people are warv." Landis savs.

Still, Landis adds, once the stations are in place, sales of Northstar product often se 3.10 tin

Dede Wirth, bookstore supervisor at Mystic (Conn.) Seaport Museum, says sales of Northstar titles have tripled since the store added its listening station. According to Wirth, the store has two other listening

stations not run by Northston "Though we're not directly competing with record stores, having the stations does level the playing field on a smaller scale," Wirth says. "Being able to convenience customers by letting them hear what they're

going to buy is still an advantage." Although most retailers interviewed were pleased with the stations for increasing competitiveness, building sales, and freeing clerks, ADA and Northstar have pulled stations from stores

"Some [of the stations] are being pulled back, but they're going out to other stores, save Northeter account representative Chip Freeman, "It doesn't work everywhere, and there aren't any sure-fire correlations. Some stores with strong existing accounts didn't do anything. Some accounts that weren't great [in terms of ales), but (are) in high-traffic areas, did

To counter retail fears, Northstar has guaranteed the repurchase of remaining ventory if the station has to be removed for any reason during the first 90 days of

On two operations ADA personal sta-

tions due to lackluster performance. "One store owner just felt it was a little less personal than the service the store was offering its customers as a normal course of business," says Allen. "Frankly, if that were the case at retail everywhere, there would probably be less of a need for these

no stations BMG Distribution executives decline to comment for this story, but sources say that over the last year the company has piaced listening stations in more than 100 R&Boriented stores and more than 100 alternative-oriented stores. In most instances the company has given the stores a floor kiosk that has a CD player with a 12-CD carousel, but in some cases it has mounted a countertop system with a six-CD changer Each listening station is stocked with developing-artist priorities from BMG-dis-

teilusted labola Distributors are finding that besides helping move product, listening stations benefit labels in other ways, Northstar Music, which only distributes product on its own label, RED, and ADA credit the stations with exposing acts that may not otherwise receive attention.

"For our market, we have to record safe music that store owners can play on their sound system," says Landis. "With the listening station, we can expand our bound-(Continued on page 72)

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Sony Wonder's 'Gullah' and 'Allegra' Go To Audio

WONDER-FUL WORLD: Sony Wonder is taking major steps in the preschool audio market this quarter. First up is the seven-title "Sesame Street" release (Child's Play, Billboard, Dec. 16), which streets Feb. 20 (moved from Jan. 18), Then, on March 26, Sony Wonder and Nickelodeon launch the Nick Jr. audio

The first two titles in that series, "Gullah Gullah Island" and "Allegra's Window," are spun off from a pair of superb programs airing on "Nick Jr.," Nickelodeon's preschool programming block, which airs weekday mornings. "Gullah Gullah



Ron and Netalie Daise, top left and second from right, are featured performers on the Nickelorinon kids' program "Gullah Gullah Island " Others in the show from left are Shaine Freeman; Binyah Binyah Pollywog, e yel-low tree frog; Simeon Daise (the Dais es' son); and James Coleman II.



by Moira McCormick

Island: Jump Up And Sing-Binyah's Favorite Songs" features costumed character Binyah Binyah Polliwog and the show's human stars, Ron and Natalie Daise, performing 21 songs. As exemplified on the show, which is set on South Carolina's Sea Islands the music is a mix of sydeco, Caribbean styles, R&B, and rap, as well as pop and country. Selections include the "Gullah Gullah Island" theme, "Do As I'm Doin'," and "Rhyme Time," as well as childhood standards like "Old MacDon ald" and "If You're Happy And You Know It."

According to Sony Wonder spokesman Alan Winnikoff, the "Gullah Gullah Island" album's producer, Ed Mitchell, took the unusual step of remixing and remastering the tracks taken from the show—and also had the Daises record studio overdubs for the project (normally, children's audio releases based on television are taken unaltered from

the show). "Allegra's Window: Shake Your Doodles-Allegra's Favorite Songa" contains 16 tracks performed by rainbow-tressed puppet Allegra (voiced by venerable puppeteer Kathy Mullen) and her onscreen friends. They include the "Allegra's Window" theme, "Shake Your Doo-dles," and "I've Been Cooking Zootabagas," as well as such famil iar fare as a medley of "The Alphabet Song," "Baa Baa Black Sheep, and "Twinkle Twinkle Little Star. Winnikoff says Sony Wonder will add more preschool titles to its roster on April 23, with a new pair of "Sesame Street" releases: lullaby album "Dreamytime Songs" and book/tape package "Elmo's Dreamytime Stories."

SAY GOODNIGHT: "The World Sings Goodnight Volume Two" (Silver Wave Records, Denver), a new collection of international lullabies. is notable for a number of reasons. Its predecessor, "The World Sings Goodnight," was the No. 5 world music record in 1994, peaking at No. 3 on Billboard's Top World Music Albums chart. As was the case with the predecessor, album producer Tom Wasinger has earmarked a portion of "Volume Two's" profits for charity. But whereas the first release targeted Amnesty International, "Volume Two's" beneficiary is Save the Children, "Volume Two" features nighttime airs from Ireland, Lebanon, Brazil, Hawaii, Vietnam. and other countries; also included is a gypsy lullaby.

KIDBITS: Walt Disney Records has released the fourth title in its "Sing-Along" series, which includes "Aladdin," "Beauty And The Beast," and "Pocahontas." "Winnie The Pooh Sing-Along" contains 12 songs, along with a 22-page full-color songbook
... Benson Music Group's Cedarmont Kids line has passed the 3 milreleasing a pair of audio titles from the animated series "Sailor Moon" on Feb. 27. "Storytime Adventure: Unnatural Phenomena" and "Sailor Moon: Songs From The Hit TV Series" come packaged with photos and descriptions of each character. "Sailor Moon"—notable in that it's one of the few action series starring female characters-is a major hit in Japan, Hong Kong, and part of Europe; it debuted stateside in Sep-

Renton, Wash.-based Sound Storm Music is a true family affair. Its 1995 release "Blankey Bay Lullabies" was

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20 NEW

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RE-ENTRY

12

HIS

wife Kelly Kunz and Kelly Severson, along with Kunz's father Jack, brother Kevin, and sister-in-law Mary. Both sets of Kunz spouses and their six collective kids share a single house, from which they base their business, and all are musicians and/or music educators . . . From Acorn Media (Bethesda, Md.) comes the "Kids Love Collection," three audio and two video titles aimed at kids ages 2-8 and featuring songs by children's group Red Wagon Music. Titles include "Kids Love Trains,"

"Kids Love Sing-Alongs," and "Kids

Love The Circus."

Billboard. FOR WEEK ENDING FEBRUARY 10, 1996

Top Kid Audio...

replied from a national sample of retail store and rack. SoundScane Sales, reports collected, compiled, and provided by LABEL, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE) + + + No. 1 + + + VARIOUS ARTISTS CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC VADIOUS ADTISTS WINNIE THE POOH: TAKE MY HAND

23 VARIOUS ARTISTS CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60866 (10.98/16 98) READ-ALONG &
WALT DISNEY 60256 (6.98 Cassette) BARNEY &* 58K 27115/EMI (9.98/15.98) BARNEY'S FAVORITES VOL. 1 BARNEY BARNEY'S SLEEPYTIME SONGS 18 BARNEY MUSIC 35101/EMI (9.96/16.96 RETURN TO POOH CORNER READ-ALONG THE LION KING

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WALT DISNEY 60619 (9.96/13.96)

CEDARMONT KIDS CLASSICS BENSON 217 (3.98/6.98)

WALT DISNEY 60627 (9.98/16.98)

CEDARMONT KIDS CLASSICS

CEDARMONT KIDS CLASSICS BENSON 216 (3.96/6.98)

MY FIRST SING-ALONG

VARIOUS ARTISTS

VARIOUS ARTISTS

SING-ALONG WALT DISNEY 60889 (10 98 Cassette)

own business concern is cloudy. She has long been a vocal member of the National Assn. of Independent Record Distributors and Manufacturers board and serves as chairman of the trade body; if she chooses to focus on major-distributed acts, her presence in the group could be put in

dios, two music publishing concerns, and a distribution company. At this

point, even the names of Abbey and

"Negotiations are ongoing," East-on says. "It would be very premature

[to say anything]."

Part of Easton's future beyond her

Easton's companies are uncertain.

doubt The split between the two long time partners has obviously jarred both parties. Abbey says, "When [something like this] involves husbands and wives as well as business partners, you can't help but wind up with a mess."

No SALE? The sale of a minority interest in Select-O-Hits in Me phis, which we first wrote about last March, looks like it probably will not go through, according to the distributor's principal, Johnny Phillips, (Continued on next page)

Ichiban Records' Split Jars Family, Biz CHIBAN SPLIT: Some stories are

literally painful to report. None is more so than the rupture between Atlanta-based Ichiban Records' partners, chairman/CEO John Abbey and president Nina Easton, which came to light two weeks ago. The disarray at the prominent 11-

year-old label—which has made its mark with releases by noted R&B artists and young rap acts and has enjoyed recent success with the alternative act Deadeye Dick-is especially saddening because of its personal nature. Abbey and Easton are married and have two children. Easton has established her own

office in Atlanta, taking with her four staff members and the name Ichiban International. That operation was established last March, in a major-distribution deal with Cema (Billboard, March 11). Abbey and 35 staff members remain at Ichiban's Kennesaw, Ga., offices. Neither Abbey nor Easton is forth-

coming about the nature of their dis pute. However, sources indicate that the schism may have come as a result of conflict over the deal with Cema. which has led to the release of albums by Kid Sensation, Francine



by Chris Morris

EMI-controlled distributor. At this early date, Easton says she believes that the Cema-distributed acts will remain with her, while Abbey will control the indie-distrib-

uted artists

Abbey disputes this, saying, There are certain acts that have been released through International . . that I'm not happy losing. There are acts I have a long-term relation-ship with," He adds, "That's something the lawyers are going to have to get to the bottom of . . . It's not

going to be that simple." Nothing, in fact, will be simple: Abbey and Easton, who have been together for 13 years, jointly control two record companies with nine separate imprints, two recording stu-

Children's recordings, pregnal sound'arcis seculated. © Recording Indexitry Assa, Of America (SIAA) certification for sales of 500,000 with. A BRAM confidence for sales of 1 million units, with multivallities sales indicated by a nurread for loosing the symbol sales have sales alone consist and CO. "Assistant ordices why of 1 m sales Most tape proces, and CO prices for WIRA and BRAS tables, are suggested lists." Sale proces neaded (Co. and at other CO prices, are equipment, some control of the sales of the

CINDEBELLA

THE LION KING

ACTION BIBLE SONGS

CHILDREN'S FAVORITES 2

CHINDAY COURCE COMICS

MICKEY LINBAPPEO

BIBLE SONGS

WINNIE THE POOH

POCAHONTAS: LISTEN WITH YOUR HEART

20 SIMPLY SLIPER SINGARLE SILLY SONGS

Merchants & Marketina

Top Pop. Catalog Albums.

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THE	UAST WEEK	COMPLED FROM A NATIONAL SAMPLE OF RETA REPORTS COLLECTED, COMPLED, AND PROVID ARTIST LABEL & NUMBER OF STRIBUTING LABEL (SUG. LIST		WKS ON
1	1	* * NO. 1 BEASTIE BOYS A OFF JUM \$2735 INSUANO (7.98 EQ.11.98)	LICENSEO TO ILL.	164
2	6	ENYA A'	WATERMARK	219
3	4	BOB MARLEY AND THE WAILERS AT TUFF GOING 845210155040D (10 9616 98)	LEGENO	233
4	2	POLYBON 825895 AAM IS 96/15 981	GREASE	63
5	3	THE BEATLES A* CUPITOL 46446* 110:9816 981	ABBEY ROAO	90
6	8	JIMMY BUFFETT ▲' MCA 5633*17 5811 561	SONGS YOU KNOW BY HEART	240
7	5	CAPITOL 46442* (10 96 16 98)	R'S LONELY HEARTS CLUB BAND	124
8	7	COLUMBIA 34946 17 98 EQ11 98	TAPESTRY	59
9	9	PINK FLOYD A 10 CAPITOL 460001* 10 98/15 980	DARK SIDE OF THE MOON	244
10	14	PINK FLOYD ▲** COLUMBIA 36183* 15 98 EQ31 981	THE WALL	247
11	11	TVT 2610* 19.9815.98	PRETTY HATE MACHINE	121
12	13	OCUMER 41193 (9 96 EQ15 98)	JOURNEY'S GREATEST HITS	242
13	12	JIMI HENORIX ▲ MCA 10829 (10 96 17 98)	THE ULTIMATE EXPERIENCE	36
14	19	ENYA REPRISE 4568/ WARNER BROS 110 98/16 98/1 CMACHING DI IMPKING A*	THE CELTS	25
15	16	VPHIN \$6267* (0.98/15 9th	SIAMESE OREAM	10
16	10	THE BEATLES A 2 CAPITOL 970394 (15 98/31 98)	1967-1970	56
17	18	POLYDOR 8414/37A6A4-10.98/16.980	THE BEST OF VAN MORRISON	32
18	15	JAMES TAYLOR A' WARNER BROS 3175* (7.98/11.98)	GREATEST HITS	239
15	17	ELTON JOHN & D RDC417 51251(2/5),AND (7 98/11 98)	GREATEST HITS	229
20	32	CREEDENCE CLEARWATER REVIVAL		146
21	20	THE BEATLES & ' CARTOL 46443" (14 9026 96)	THE BEATLES	38
22	21	BOYZ II MEN A* MOTOWN 59(03) 19:98/15:98)	COOLEYHIGHHARMONY	61
23	72	THE BEATLES A" CAPTOL 97036" (10 90:31 90:	1962-1966	43
24	24	THE DOORS A'	THE BEST OF THE DOORS	226
25	23	MADONNA A*	THE IMMACULATE COLLECTION	41
26	28	METALLICA A* 112 FRA 608 (1975 G 9 95 15 96)	AND JUSTICE FOR ALL	227
27	26	PATSY CLINE &* MCA 12*17 98 12 981	GREATEST HITS	227
28	25	THE BEATLES A"	RUBBER SOUL	13
29	27	STEVE MILLER BAND A'	GREATEST HITS 1974-78	236
39	30	JANIS JOPLIN ▲* COLUMBIA 32168 B 98 EQ.9.960	GREATEST HITS	198
31	29	ERIC CLAPTON ▲' TIME PIECE	ES - THE BEST OF ERIC CLAPTON	236
32	33	ACDC AP ACASTE 19418AC (10.98/15.98)	BACK IN BLACK	134
33	35	SOUNDTRACK & D ARS/A 18099* 120 96 15 981	THE BODYGUARD	4
34	31	THE BEATLES AT CAPTURE ASSESSED.	MAGICAL MYSTERY TOUR	11
35	34	U2 A " 51 A5D 842298" (10.5816.98) EAGLES A "	THE JOSHUA TREE	193
36	37	EAGLES AT ELECTION SELECTION SELECTI	GREATEST HITS 1971-1975	240
37	36	THE BEATLES &' CMATCH 464414 (175815 96)	REVOLVER	12
38	39	BETTE MIDLER EXPERIENCE	E THE DIVINE: GREATEST HITS	3
		FLEETWOOD MAC A* WARNER HIS S. 25801 IN No.16 983	GREATEST HITS	
39	46	LYNYRD SKYNYRD A	BEST-SKYNYRD'S INNYRDS	199
40	41	MEAT LOAF A	BAT OUT OF HELL	103
41	- 10	ALICE IN CHAINS A	DIRT	208
42	48	LED ZEPPELIN A*	LED ZEPPELIN IV	9
43	42	METALLICA A*	RIDE THE LIGHTNING	205
44	40	CHICAGO A?	GREATEST HITS 1982-1989	216
45		CHICAGO A' REPRESE, 260-30 MURICER BROS 19 50:15 901 METALLICA A' (LEATER COLUMNIC 19 90:15 901	MASTER OF PUPPETS	196
46		GRATEFUL OEAD &' THE BEST OF	F SKELETONS FROM THE CLOSET	213
47	38	77 TOP A .	GREATEST HITS	131
48	-	SIMON & GARFUNKEL A*	GREATEST HITS	16
49	-	COLUMBIA 3135019:96 EQ 16:381		41

QUEEN A laterog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are resistering spriftcant sales. • Recording Industry Asso. Of America (RIAA) certification for sales of 500,000 units. A RIAA certification for sales of 1 million units, with multimillion sellers indicated it a numeral following the symbol. Most albums available on cassette and CD. "Asterisk indicates why LP

tes past or present Heatsseker titla. @1996, Brittoard/BPI Com

ies, and CD prices for WEA and BMG labels, are suggested lists. Tape prices

et peres, which are renierted from wholesale prices.

DECLARATIONS OF INDEPENDENTS

The sale, which was originally posited as a majority interest in Select-O-Hits, was cut back to a minority interest after the wholesaler got cold feet, according to Phillips. By the time the deadline for the transaction was reached at the end of 1995, the 15 partners in the investment group that was to purchase the company were split a whether to go through with the minority buy-in.

(Continued from preceding page)

Today, Phillips says, "it's pretty much over with . . . I just don't think it's gonna happen. We've got to pro-ceed." The investors have until the end

of January to reach an agreement. In the interim, Select-O-Hits' list of distributed lines has been altered dramatically, as Fantasy Records in Berkeley, Calif., has withdrawn its line (which continues to be handled by Independent National Distributors Inc. and MS Distributing). A source says Select-O-Hits laid off five employees in the wake of the

Fantasy withdrawal. Phillips says that his company is concentrating on black music and has picked up Hip Rock Records in Miami and J&B/Le Jam Records in Jackson, Miss., for national distribution.

On a personal note, Phillips suffered a massive loss when his house in Memphis burned down on New Year's Eye after a fire was opporently started by a badly wired antique lamp. He lost his record collection (including some invaluable Sun records passed down from his uncle Sam Phillips) and his collection of golf memorabilia. Phillips. who is currently living in an apartment, says he plans to rebuild.

LAG WAVING: Last year, we were captivated by Eric Matthews' stunningly gorgeous Sub Pop debut, "It's Heavy In Here." On March 26, Richard Davies, Matthews' forme partner in the group Cardinal, will release his own sublime album. 'There's Never Been A Crowd Like This," on Seattle's Sub Pop-distributed Flydaddy Records, which issued Cardinal's self-titled set in

In marked contrast to Matthews' elaborately produced record, "Crowd" features sparse instrumentation, and the focus is on Davies' multitracked ocals, which glide over some elegantly structured, lyrically opaque pop

Says Davies, an Australian native who resides in Sydney, "The point of it all for me is songwriting.

He says that while he was working on his solo record, he was listening to very simple and direct recordslike '60s Stax soul singles-and reading very spare American authors like Erneat Hemingway, John Steinbeck, and Ray Bradbury. As a result, the elaborate sonica of his earlier writing were pared down to their essence on "Crowd."

"The thing that gave me a lot of pleasure was, as I was writing a song on piano, that's the way [listeners] are going to hear it," Davies says Before, there were always layers of stuff going on . . . It was an interesting journey, the whole thing. This was a place to arrive at '

And quite an arrival it is. "There's Never Been A Crowd Like This" is a

stirring combination of fierce, intelligent writing, beautiful harmony, and Davies' distinctive vocal approach, which glides from Bowiesque to Beatlesque over the course of the record. Check "Transcontinental," "Sign Up Maybe For Being," or "Chips Raffer-

ty" for compelling evidence of Davies pop genius. To date, the peripatetic Davies, who has lived in England and Bostor

in recent years, has done little live performing in the States; most recently, he performed a set in New York in 1995, backed by the Flaming Lips, "I've done three shows in three years," he says, chuckling. "I do an album, I do a show, maybe.

However, he says he plans to play shows in both the U.S. and Europe in April, following the album's release



Silvertones, help HMV celebrate the opening of a 27,000-square-foot sup in Philadelphia with a performance and album signing for more than 2,500 fans. Pictured, from left in the bottom row, are Rowland Salley and Johnny Reno of the Silvertones. In the middle row are Herschel Yakovitz of the Silvertones; Isaak and Alan Handel, HMV store manager. In the top row are Peter Luckhurst, presi dent of HMV USA; Alan McDonald, VP of marketing of HMV USA; Kenney Dale Johnson of the Silvertones; and Peter Blount, VP of operations of HMV.

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The Enter*Active File

Simultaneous Launch Dawns At Elektra

BY BRETT ATWOOD

LOS ANGELES-Elektra Records is readving the first simultaneous release of an enhanced CD and conventional audio CD by a major artist. The dual release of Jackson Browne's "Looking East" is due in music and computer retail stores on Feb. 13.

"Part of the benefit of a simultane ous release is that we can take advan



tage of all the advertising, product placement, and publicity efforts that we will be getting for a new release by an artist of Jackson's caliber," says Chris Tobey,

senior VP marketing/new technologies at Elektra. There will be two separate SKUs for the new title. The enhanced CD will be priced \$3 higher, \$19.98, than the audio-only CD, which will retail

This strategy by Elektra is the latest attempt by a music label to find a price that consumers are willing to pay for the addition of multimedia data. Interscope recently released an enhanced CD version of Primus Tales From The Punchhour!" for \$17.98, which is only \$1 more than its audio-only counterpart. Another label, Nettwerk/Arista, did not add anything to the cost of Sarah McLachlan's "The Freedom Sessions" CD, which contained multimedia data on the first track. Columbia, on the other hand, is charging \$22.98 for the CD Plus versions of audio-only albums that list for \$16.98.

"In a way, the enhanced version of 'Looking East' is a premium or special edition of the audio-only version," says Tobey "We decided to release them separately, because we felt that the multimedia content added substantive additional value and that all the work and investment we put into (it) was worth the additional cost to the consumer. Also, we didn't want to penalize the consumer who doesn't have access to a CD-ROM drive by raising the price of a single SKU disc to cover the additional cost of the muldia authoring."

Elektrs plans to educate consumers about the added value of the multimedia content in "Looking East" by packaging the enhanced CD in an aborate "spine cap" card that defines what an enhanced CD is to consumers.

The spine cap card, which wraps around the jewel case of the CD, will also detail the specific multimedia content that is contained on Browne's enhanced CD

One of the highlights of the "Looking East" enhanced CD, "Evolution Of A Song" allows users to explore Browne's songwriting process Through digitized video footage and graphics, they can follow the creation

of the title track from conception to completion Browne says that he had already begun to document the origins of his music before he was approached by Elektrs to participate in the enhanced CD project. Video footage of his early creative songwriting sessions for "Looking East" had been shot by Browne's girlfriend. When Elektra approached him

with the idea to create an enhanced CD. Browne was ready with hours of video footage to fill the creative content of the project. "I had all of this documentary

footage that I had just been sitting on," says Browne. "The enhanced CD brings more information, but in the end, I'm not sure that it actually affects the art. The medium is sort of limited right now Only so much informotion will fit on one disc. The problem with this project was that we had more stuff than we could fit on one

Other multimedia features on the disc include song lyrics for each track and a virtual tour of Browne's studio, where the album was recorded. Elektra plans to mention the availability of the enhanced version in all of the label's national consumer

Web site on the Internet.

Still, many retailers are wary of stocking enhanced CDs. Of those that do, only a few are creating dedicated sections for the new multimedia music discs. Most enhanced CDs are stocked in the same bin as the artist's audio-only CDs.

"There's no telling how retailers will react," says John Mefford, Elektra manager of multimedia marketing. "Some are still waiting to see whether enhanced CDs will sell. I don't blame them for that. They have been burned so many times before with the MiniDisc and DCC. However, the enhanced CD is a perfect fit for them. Hopefully, this will open their eyes to the fact that these are real products that can sell. We will try to support the disc by buying endcap displays, where possible. In addition, the audio-only disc will contain a sticker that reads, "This title is also available on enhanced

"Jackson really took the time and

fect, so what we ended up with is a very creative effort that, to my mind.

begins to redefine the potential of the enhanced CD," says Tobey. "Keep in mind that this is a brand-new medium for us in the music business. I don't think we've really found the right recipe of music and multimedia yet, but we believe that 'Looking East' is clearly a step in the right direc-

Browne says that his first experience with the enhanced CD format has inspired him to think about future projects that merge his music with multimedia

"I have some ideas that I want to explore," says Browne. "I recently ran into Bob Dylan and found myself telling him that I really [liked] his CD-ROM. Then, it occurred to me that he didn't actually do it. He's not a computer programmer, and neither am I. But the more that these things get done, the more likely artists will become familiar with them and want to participate."

Woods Cuts: E! Online

SANCTUARY CUTBACKS: Sanctuary Woods Multimedia has laid off more than 20% of its full-time workforce and is undergoing a corporate reorganization, following weaker-than-expected sales in the '95 holiday buying season. In addition, the San Mateo, Calif. based software company has named Charlotte Walker as president/CEO. Walker was formerly a managing director at Bear Stearns & Co.

As a result of the cutbacks, the commy will produce fewer software titles in 1996 than originally planned. Sanc-tuary Woods has terminated its publishing agreement with Morpheus Interactive, a third-party developer with which it had planned to release several video games.

El ONLINE: E! Entertainment Television is teaming with c|net: The Computer Network for a new online entertainment service. E! and c net will each own 50% of the company. The advertiser-supported site

(http://www.eonline.com) will be available free of charge on the Internet's World Wide Web in mid-1996. "We will integrate the latest Internet technologies as they become available," says Dale Hopkins, senior VP of marketing of E! Online, which will

incorporate Java Shockwaye and Real Audio technologies into its content. Entertainment news and celebrity interviews are expected to compose most of the E! Online content, according to Hopkins.

E! Online will contain expanded interviews and in-depth news reports that might not make it on the E! channel because of time and program

considerations," says Hopkins.

NETSTATION DEBUTS: Public TV station WNET New York is branching out to the Web. Its site (http://www.wnet. org) contains several original "programs" created specifically for the Internet, including Wynton Marsalis iazz-flavored "Marsalis On Music." Bruce Hornsby's music-themed "Hornsby Online," and the New York culture guide "City Arts. "It's like baving a second TV sta

tion-but on the Web," says Barry Levine, executive producer of NetSt tion. "The programming is parallel to what can be found on WNET. Levine says that most of WNET's TV programming will contain the Web address so viewers know to "tune in" to the Internet for more information. "Basically, the Web is interactive TV without the bandwidth," says Levine. But the bandwidth is coming. Our programming could be considered interactive TV in its earliest form."

BITS AND BYTES: The Times Mirror Co. has acquired entertainment online service Hollywood Online for an undisclosed sum . . . Virtual Entertainment has entered a licensing agreement with Rolling Stone magazine for a new line of music-based CD-ROM titles . . . Acelaim Entertainment has entered into long-term distribution agreements with Take 2 Interactive Software and Pulse Entertainment.

Documentary To Spend '24 Hours' Online Photo Project Looks At People On Internet laborating on a simulated space

BY BLANE MALL

SAN FRANCISCO-The human faces that compose the online community will be captured in "24 Hours In Cyberspace," a one-day art project on the Internet's World Wide Web that aims to produce the largest photographic documentary to ever hit cyberspace.

The online event, which will be held Thursday (8) at http://www. cyber24.com, will bring together several new and advanced technologies, approximately I00 professional photojournalists, and thousands of students and amateur photographers around the world in an attempt to instantly document how eyberspace is changing people's lives.

The project was spearheaded by Rick Smolan, creator of the "Day In The Life" photography series and the CD-ROM titles "Passage To Vietnam" and "From Alice To Ocean."

DIRECT DIGITAL 'STDRIES' The participating photojournalists will "report" from around the globe

using digital cameras and special software to download their images and "stories" directly to those who tune in to the evolving Internet documentary.

The images and stories that unfold on the site, which will be updated every half-hour for the length of the project, will eventually spawn a CD-ROM, book, and TV documentary. Among the assigned stories expected to unfold in real time during the 24-hour project are tales of

underprivileged school children designing Web pages for Silicon Vallev executives, wildlife officials in Malaysia tracking elephants online, and students on three continents col-

SMALL BAND MARKETING

Many of the stories planned for the project relate to people who bave used the Internet to create Web sites that spread information about their own creative efforts. For example, the Mermen, a San

Francisco-based band that is slated to participate are a small relatively unknown act that can get international exposure via the Internet for Smolan explains how the project

purposely chose [unknown acts] to show how a small band can get exposure to a lot of people. "It is incredibly efficient for small bands to do marketing on the Internet," says the project's technology coordinator Tom Melcher. "Someone in Japan can listen to their musi onds after they put it on the Web."

'NET CASTING CALL Getting the complex project off the ground was not an easy task, accord-

ing to Smolan. In 1995, a cyberspace "casting call" went out on the Internet to round up individuals and their stories for the ambitious documentary.

"We had a team of professional journalists hard at work for three months," says Smolan. "We E-mailed [potential participants] and asked them, 'Why should we photograph your family?'"

Thousands of responses poured in from people around the globe who were anxious to participate, according to Smolan

SPONSORS ENTHUSIASTIC



Melcher was finding the sponsors and technological support required to successfully execute the project.

"When Rick and I sat down, we made a list of all the technologies we needed to pull this off," says Melcher, who then approached the leading companies in each field of technical expertise for sponsorship. Smolan and Melcher went "basically door to door" asking the companies to participate. "Surprisingly," says Melcher, 'almost all of them said yes.'

Smolan and Melcher also made sure that none of the companies would be competing against one another by only approaching potential sponsors with different areas of technological expertise. Among the companies participat-

ing in the event are Eastman Kodak, Sun Microsystems, Adobe Systems, Netscape Communications, and Sonic Solutions

"[Utilizing the Internet's World Wide Web] is certainly a topic that's on everyone's mind," says Smolan. We just thought it would be a good time to finally put a human face on Another challenge for Smolan and all this technology."

łome Vide



Eyes On A King. Vito Mandato, Tumer Home Entertainment director of strategic marketing, presents Coretta Scott King, founding president of the Martin Luther King Center and widow of the civil rights leader, with a collector's edition of the PBS Home Video series "Eves On The Prize." The cilt was accepted at a Jan. 21 dinner in Atlanta to acknowledge Trumpet Awards honorees. A seven-cassette boxed set, "Eyes On The Prize" carries a suggested list price of \$149.98.

Retailers Queue Up To Go Public

Suncoast, West Coast Amona IPO Filings ■ BY SETH GOLDSTEIN than any other method of financing:

NEW YORK-Video retailers are at it

Desnite the fact that several chains have been lambs to the slaughter on Wall Street in recent months, as share prices drooped 40%-75%. Superust Motion Picture Co. and West Coast Entertainment have filed with the Securities and Exchange Commission and expect to go public soon. A third. Blowout Entertainment, may sell stock via a rights offering conducted by parent Rentrak. Also in the wings is Home Vision Entertainment in Brunswick, Maine which plans an initial public offering during the first quarter. Home Vision originally wanted to raise equity

financing late last year. Why the urge to emerge? Properly underwritten, an IPO nets more cash bank debt and private placement may be quicker, but at a price. Lenders generally want a big piece of the action in the form of interest or ownership, a slice that companies are loathe to surrender.

Suncoast has a bloodline that may insure a proper market introduction. Corporate parent the Musicland Group will retain a 70% ownership in the sell through-only chain after the 3.3 million-share offering is completed. Along with the controlling interest. Musi cland is responsible for all of Suncoast's back-office functions, such as managing inventory and delivering product to stores. Under that arrangement, Suncoast

grew to 395 locations by Sept. 30, 1995. and the presumption is that the chain will continue to prosper, Nevertheless, the SEC registration document makes

it clear that Suncoast may have to incur the expense of developing those administrative functions, even as it competes against the Musicland Group's Musicland, Sam Goody, Media Play and On Cue stores all of which sell cassettes Suncoast, in fact, is connecting in the

fastest-growing segment of home video-and the one with the lowest margins. Thus far, however, the chain has created the kind of financial track record that sells shares. According to the SEC filling Suncoast less been profitable since 1992 when not earnings topped \$1.7 million on sales of \$177.1 million. In 1964, net earnings topped 89 million on revenues of \$296.1 million.

Unless the fourth quarter was a disappointment, Suncoast anticipated doing at least as well last year. It lost (Continued on page 65)

WarnerVision Turns Down Tiger Eve: **Should Studios Bring Out The Brands?**

WARNER SAYS WHOA: After the Sturm and Drang ling the proposed sale of WarnerVision—Who's buying? Will president Stuart Hersch stick around as an owner?-it now appears the unit will stay put. Trade sources indicate that Time Warner's deal with Hong Kongbased Tiger Eve Investment Holdings has fallen through Lacking other suitors, Warner Music Group has reported ly decided to retain all of WarnerVision except Fitness Quest.

the accessories company that Hersch had acquired last year at a bargain price. Hersch, who abruptly left WarnerVision late last month (Billbourd, Feb. 3), is said to be a candidate to take over Fitness Quest as part of a new entreprencurial venture. If that happens, of course, he won't

be joining old acquaintances at MCA considered another possibility. Tiger Eye's U.S. repre-

sentative Bob Book remains unavailable for comment, but apparently



Tiger Eve was considered too much of a risk to Warn-

erVision's royalty-conscious content providers. "The

In search of a solution, Warner Music Group brass met

with Warner Home Video executives Warren Lieberfarb

and Jim Cardwell in New York about a week after Hersch's

departure, we're told. The get-together raised the intrigu-ing possibility that Warner Home Video, which has done lit-

tle in fitness since Jane Fonda shifted to WarnerVision.

BRANDED FOR WHOM? On the surface, 20th Century

Fox Home Entertainment's introduction of two brands.

After all, customers don't search out a brand to buy a

movie-they simply buy the movie. Disney remains the

exception to that rule. Moreover, the FoxVideo catalog

titles should sell themselves since the movies, including

aren't that old. So why apply a label that consumers must

One answer, according to 1ra Mayer of EPM Commu

nications in New York; Branding at this level is really

aimed at retailers and the floor space they control. "You

want to build loyalty and an image" while the studio

"White Men Can't Jump" and "Last Of The Mohicans

Premiere Series and Double Features, seems futile,

might want to test its strength once again in that arena.

artists were getting uncomfortable," a source says.

attemets a line extension, he says. Marketing analysts aren't sure that this strategy works, but Mayer thinks it'a worth the effort. And there's the added bonus that the effort may actually drive a few sales.

The urge to brand isn't limited to FoxVideo, Just about every Hollywood vendor seeks a retail window in which to display some catalog beft. Promotional Concept Group's test of its Entertainment Central supermarket endeap uses a different approach, however. Here titles and price,

generally \$6-\$8 per cassette, are the focus, New Yorkbased PCG has assembled various releases-organized by genre, not labelfor a trial run in selected Shop Rite and Ralph's locations on the East and West coasts. Entertainment Central has at least two advan-

tages over brand sections. It permits greater crosspromotional flexibility. since such snack makers as Nestlé and Nabisco csn more readily choose individual titles they want to support Supermurkets also haven't focused on sell-through with the intensity of the mass merchants. When they do, however, they'll be subjected to the

same blandishments for branded videos. FIRST AMONG EQUALS: With the help of a loan, Ingram Entertainment retains its place as the lead distributor to the post-merger West Coast Entertainment (see story, this page). According to West Coast's Securities and Exchange Commission filing, the chain is committed to buying 50% of its rental cassettes from Ingram during the first two years of a contract that expires in July 2002. In the next three years, the level drops to 30% of its nual requirements or \$25 million, whichever is less, and in the last two years, 25% or \$20 million, whichever is less,

allowance based on the percentage of cassette and "interactive electronic entertainment purchases West Coast, which also takes delivery from Star Video, Baker & Taylor, and Rentrak, had borrowed \$1.4 million from Ingram subsidiary Resource Holdings, payable in parterly installments through July 1997 at 11% interest. In July, the chain issued a stock warrant that entitles Resource Holdings to purchase almost 170,000 shares at 70% of the honed-for \$16 initial offering price. The offer expires July 12, 2000.

Ingram provides marketing funds and an advertising

VSDA Looks To Bigger Parties. Attendance At L.A. Convention

RY FILEEN EITZPATRICK

LOS ANGELES-Even though the theme of this year's Video Software Dealers Assn. convention is "Hollywood: VSDA On Location." its subtitle may as well be "Back To Basics." Rebounding from the ho-hum meeting in Dallas last May, this year's event

will be held July 10-13 in Los Angeles. the home of the entertainment business. The show has more entertainment options than a digital satellite system, with Buena Vista Home Video, Paramount, MCA/Universal, and Columbia TriStar committed to throwing parties on their respective lots. Buena Vista will again host the

opening-night festivities. Details about the entertainment and party are sketchy, but the event will most likely highlight the direct-to-video sequels of 'Aladdin' and "Honey I Shrunk The " as well as the anticipated fourth-quarter release of "Tov Story Plans for Paramount and Columbia

haven't been confirmed, but MCA will give VSDA attendees special treatment at the Universal Studios tour, where the party will be held July 12. Full regtrants will receive free admis the theme park and "preferred" line placement for rides and shows.

MCA, however, was unable to close the park for VSDA because the midconvention coincides with the peak of tourist season. Paramount's party will precede MCA on July 11, while Columbia follows the Entertain ment Awards Show (formerly the Homer Awards) on July 13,

All evening events are open to atten dees with full registration, the cost of which is \$325 for regular members, \$495 for associate members, and \$695 for nonmembers. Higher prices apply for registration after May 1.

Without a Wet & Wild park in the Los Angeles area, Playboy Home Video will not be hosting its annual bikini-clad bash. Instead, the company will hold a cocktail party for VSDA

regional leaders at the Playbox mansion in Beverly Hills, according to convention chairman Wayne Mogel of Star Video in Boston.

Early estimates indicate that VSDA attendance should swell to 15,000, va. 9,000 last year. Mozel would not com ment on attendance goals. Some of the increase will come from California vendors sending more people since the show is in their backyard, Tightened travel budgets have forced attendance

cuthacks in recent years.

The home-turf advantage will also enable studios to funnel money usually earmarked for travel and transportation into bigger and better events, "In shipping charges alone, we're going to save a fortune this year," says one studio PR executive. Mogel adds that attendance should

benefit from families traveling to the convention on the way to a vacation in California, Also, retailers from San Diego and surrounding areas will have an easy day trip to the show. VSDA announced the convention

ineup at its annual Regional Leaders Conference held Jan. 20-22 in Los Angeles, which also served to kick off the association's "Fast Forward To End Hunger" campaign. Held in con junction with the End Hunger Network, the campaign's fund-raising goal was set at \$2 million by VSDA president Jeffrey Eves. Money will be distributed to food banks, kitchens, and other agencies in the region in which it was raised. VSDA has created the Fast Forward

Foundation to administer the funds. 'Fast Forward" will take place at video stores nationwide June-August. At the regional leaders meeting, the

nonprofit group held a seminar to show attendees how to organize in-store pro motions to raise awareness for the campaign, VSDA will provide dealers with celebrity public service announcements, point-of-purchase materials, collection canisters, and other in-store materials for the fund-raiser

BILLBOARD FEBRUARY 10, 1996

struggle to recognize

Not One But Two 'Sevens'; Pioneer Hardware Plays All

SEVEN TWICE: Two versions of the hit thriller "Seven" with Brad Pitt and Morgan Freeman will bow on laserdisc March 26. One will be Image's \$49.99 widescreen movie-only edition that will feature AC-3 sound. The disc will preserve the entire theatrical image, with its 2.35:1 aspect ratio, whereas the pan-scan videotane version will cut off 43% of the

In addition, Voyager's Criterion Col-lection release of "Seven" (wide, CAV. extras, \$124.95) will include audio commentary by director David Fincher. screenwriter Andrew Walker, and others; deleted scenes; outtakes; storyboards and much more The CAV format of the Criterion version will allow viewers to view any single frame with perfect

Also due from Image: a letterhoxed "French Connection" (\$39.98) on March 13. and Alfonso Arau's "A Walk In The Clouds" with Keanu Reeves (wide. \$39.98) and "The Brothers McMullen" (commentary, \$39.98), both on April 3,

GOOFY, FIT, BRAVE: Warner laun es "Ace Ventura: When Nature Calls" with Jim Carrey and "Fair Game" with Cindy Crawford (both wide, \$34.98), and Pioneer bows Mel Gibson's "Braveheart" (wide or pan-scan, THX, AC-3, \$49.98), in March

COLUMBIA TRISTAR'S lineup of

LASER SCANS

bu Chris McGoman

erdiscs for February and March includes Roberto Rodriguez's "Desperado" with Antonio Banderas (w \$39.95). Peter Yates' "The Run Of The Country" (\$39.95), the comedy "Party Girl" (\$39.95), Melanie Mayron's "The Baby-Sitters Club" (wide, \$39.95), the thriller "Never Talk To Strangers" with

Banderas and Rebecca DeMornay (wide, \$39.95), and the acclaimed docu-

eartoonist Robert Crumb (\$39.95). Also coming are several old favorites with new digital transfers: "A Man For All Sessons" (wide, \$44.95), "Butterflies Are Free" (\$34.95), and "Cactus Flower and "Shampoo" (\$34.95 apiece), Round-

ing out the list are "Nicholas And Alexan-dra," "White Nights," and "Cromwell" (all wide \$39.95).

PANASONIC AC-3: Panasonie is introducing in March its first laserdisc players with Dolby Surround AC-3 canability. The LX-H680 will list for \$599.95, and the karaoke-ready LX-K780 will retail for \$899.95 Both units feature both-sides

IONEER will indeed how a laserdisc/DVD/CD combi-player this fall, according to Mike Fidler, Pioneer Electronics USA senior VP of new technology and strategic planning. The unit will feature Dolby Surround AC-3 audio, making it a formidable piece of hardware for any videophile who wants the option of particinating in both video formats. Pricing

is not yet set, says Fidler. In addition, Pioneer has two new laser/CD/karaoke combi-players that will debut in March. The CLD-D505 (\$650 list) and CLD-D605 both offer two-sided play, karnoke features, S-Video outputs, and Dolly Surround AC-3 canability

UMIVISION has released "The Hidden" in a special edition (1987, wide, side three CAV extras, \$69.95) that includes audio commentary by director Jack Sholder on analog track one and music and effects on analog two, plus the shooting script, original screenplay, storyboards, and more. In this droll, consistently entertaining blend of action and sci-fi. Kvie MacLachlan plays an FBI agent on the trail of a murderous alien o possesses human bodies, craves hard rock and fast Ferraris, and suffers from terrible indigestion. Interestingly,

seter here is quite reminiscent of FRI agent Corner in 1990's "Twin Peaks

COLUMBIA TRISTAR recently bowed Denys Arcand's "Love And Human Remains" (wide, \$34.95), a brilliant new feature from the Canadian director of "The Decline Of The American Ermire" that explores the dark and violent corners of modern romance and the redeeming power of friendship. Also out from Columbia Tristar: "The Secret Of Roan Inish," "Martha And Ethel," "A Pure Formality," and "Prince Brat And The Whipping Boy" (\$34.95 each), and "First Knight" (\$39,95).

SURROUND ACTION: Image's "Die Hard With A Vengeance" (wide, THX, AC-3, \$49.98) and "Mortal Kombat" (wide, AC-3, \$39.99) both blast the roof off with letterboxed action and Dollov AC-3 multichannel audio. For a more reflective cinematic experience, try Robert Bresson's classic "The Diary Of A Country Priest" (1950, \$39.99), a poignant tale about the life and death of an alienated, withdrawn oung priest assigned to a rural parish in

MAORI BLUES: Don't miss Voyager's Criterion Collection laser release of "Once Were Warriors" (wide, extras, \$49.95), the highest-grossing movie in the history of New Zealand and one of 1995's best films anywhere. Lee Tamahori's inspired drama about domestic violence in a troubled Maori family is so disturbing that you want to turn away at numerous points, but it is so powerfully told and beautifully acted that you're compelled to finish the horrowing journey

Voyager's edition includes a fascinating audio commentary by director Tamahori that sheds light on Maori culture, modern New Zealand, and his cinematic influences. Production stills, tattoo portrait and archival footage of the Maori people are also included.

Billboard. FOR WEEK ENDING FEBRUARY 10, 1996 **Top Laserdisc Sales**

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THIS WEEK	2 WKS, AGO	WKS, DN CHART	COMPILED FROM I	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested
1	NEV	W Þ	OIE HARD WITH A VENGEANCE	* * * No. 1 * * * FoxVideo Image Entertainment 8858-85	Bruce Wilks Samuel L. Jackson	1995	R	49.5
2	NE	NÞ.	MORTAL KOMBAT-THE MOVIE	New Line Home Video Image Entertainment 3021	Christopher Lambert Taissa Soto	1995	PG-13	39 5
3	7	3	SHOWGIRLS	MGM/UA Home Video Image Entertainment ML105525	Elizabeth Berkeley Kyle MacLachlan	1995	NC-17	49.5
4	1	5	JUDGE OREGO	Hollywood Pictures Home Video Image Entertainment 5261	Sylvester Stallone	1995	R	39.5
5	3	9	CRIMSON TIDE	Hollywood Pictures Home Video Image Entertainment 5255	Denzel Washington Gene Hackman	1995	R	445
6	2	9	APOLLO 13 ◇	MCA/Universal Home Video Uni Oist, Corp. 42580	Tom Hanks Kevin Bacon	1995	PG	44.5
7	4	13	BATMAN FOREVER	Warner Home Video 15100	Val Kilmer Jim Carrey	1995	PG-13	39 5
8	5	17	PULP FICTION	Miramax Home Entertainment Image Entertainment 3614	John Travolta Samuel L. Jackson	1994	R	39.5
9	8	5	SPECIES	MGM/UA Home Video Image Entertainment ML105208	Ben Kingsley Natasha Henstridge	1995	R	341
10	8	19	THE LION KING	Walt Olsney Home Video Image Entertainment 2977	Animated	1994	G	29 1
11	16	24	OIE HARO 2: OIE HAROER	FoxWideo Imate Entertainment 8906-85	Bruce Wills Bornie Sedela	1990	R	40
12	10	5	CLUELESS	Paramount Home Video Pioneer Entertainment (USA) L. P. 33215	Alicia Silverstone	1995	PG-13	39
13	9	53	STAR WARS	FoxVideo Image Entertainment 8763-85	Mark Hamill Harrison Ford	1977	PG	59.5
14	12	55	DIE HARD	FoxVideo Image Entertainment 8905-85	Bruce Willis Bonne Bedeta	1988	R	40
15	15	40	ALIENS	FoxVideo Image Entertainment 8761-85	Signumey Weaver	1986	R	59
16	13	9	CONGO	Paramount Home Video Pioneer Entertainment (USA) L.P. 33038	Oylan Walsh Laura Linney	1995	PG-13	39
17	14	39	RETURN OF THE JEDI	FoxVideo Image Entertainment 8765-85	Mark Hamill Hamson Ford	1983	PG	59.
18	19	5	JOHNNY MNEMONIC	Columbia TriStar Home Video 73476	Keenu Reeves Oolph Lundgren	1995	R	39
19	NE	wÞ	PRIEST	Miramex Home Entertainment Image Entertainment 5325	Linus Roache Tom Wilkinson	1995	R	39
20	20	19	ALIEN	FoxVideo Image Entertainment 8760-85	Sigourney Weaver Tom Skerntt	1979	R	49
21	22	3	FORGET PARIS	Columbia TriStar Home Video 11996	Billy Crystal Debra Winger	1995	PG-13	39
22	17	47	THE EMPIRE STRIKES BACK	FoxVideo Image Entertainment 8764-85	Mark Hamill Harrison Ford	1980	PG	50
23	21	35	CINDERELLA	Watt Disney Home Video Image Entertainment 410	Animated	1950	G	29
24	11	120	TOP GUN	Paramount Home Video Pioneer Entertainment (USA) L.P. 1692	Tom Crurse Kelly McGillis	1985	PG	39
25	18	5	BAD BOYS	Columbia TriStar Home Video 10716	Will Smith Martin Lawrence	1995	R	40

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THE COMPLEAT REATLES A

LIVE FROM AUSTIN, TEXAS

VIDEO GREATEST HITS-HISTORY

DESIGN OF A DECADE 1986/1996

GREATEST VIDEO HITS COLLECTION

THE WOMAN IN ME I

OUR FIRST VIDEO A"

EL CONCIERTO .

VOODOO LOUWEE

LIVE INTRUSION

THE BOB MARLEY STORY

SUMMER CAMP WITH TRUCKS

CHAMPIONS OF THE WORLD

GRATEFUL TO GARCIA

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LIVE TONIGHTI SOLD OUT!! A

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BARRATHE CONCERT AT

GREATEST HITS-FROM THE BEGINNING

EVERLASTING GLORIA

MARIAH CAREY &

Water Sony Music Video 49179

THE CREAM OF ERIC CLAPTON A

LIVE CONCERT HOME VIDEO

BOYZ II MEN THEN II NOW A

REVIVAL 33 RE-ENTRY

VOIL MIGHT BE A REDWECK IE

THE 3 TENORS IN CONCERT 1994 A

v Music Video 50132

HELL FREEZES OVER A

RETAILERS QUEUE UP FOR WEEK ENDING FEBRUARY 10, 1996

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UF 19.98

SF 12.99

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U 1418

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1F 14.95

LF 1996

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LF 24 96

LF 29 99

LF 15:96

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UF 1995

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13 99

(Continued from page 63) Top Music Videos \$1.3 million through Sept. 30, par for the first nine months of the year. Suncoast expects to use the IPO pro-

ceeds, estimated at \$41 million, to pr COMPILED FROM A NATIONAL SAMPLE OF RETAIL STO REPORTS COLLECTED, COMPILED, AND PROVIDED BY back some of the money borrowed fro RESIDE Musicland, which is owed \$69 milli 1 34 Net cash from the current busine TITLE, Label Distributing Label, Catalog Number will finance future outlays, includi \$18 million to finance at least 70 ne * * NO.1 * * stores in 1996 and 1997.

The Beatles

Shara Tarin

Michael Jackson

Mary, Kata &

Lors Mornet

Del Leonari

Alen Jeckson

Rolling Stones

Bob Marley And

Hooke & The Blowfish

Michael Bolton

Ton Petty &

Africe In Chales

Cameras, Domingo Pavaroth (Mehta)

Reta McEntre

Various Artists

Jeff Enmanetty

Gaither Veral Baryl

Nirvana

Ron Kenoly

Boson Part

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For Clarter

Tori Amos

Box II Men

Rarbra Straisand

Cultur Word Rood

Earles

Steve Ray Vaughan & Double Trouble IF 19.96

Rental-oriented West Coast Ente tainment plans to use \$52.4 million its net proceeds of \$73.3 million to p the cash portion of the purchase pr LF 19.95 of its acquisitions. Another \$9.2 milli will cover outstanding debts, maturi at various dates through October 199 The balance of \$11.8 million is es marked for general corporate purps es, including acquisitions, new stor-

and leasehold improvements.

West Coast, headquartered Philadelphia, expects to begin pub life with the purchase of 172 own and operated specialty stores, plus t rights to a 22-store franchise. The outlets and the chain's core stores h combined sales of \$80.3 million for t year ending Jan. 31, 1995, and \$48 m lion for the seven months ending Au 31, 1995. Net income was \$5.1 milli and \$3.5 million, respectively.

In May 1995, West Coast agreed a merger with Marion, Ohio-bas Giant Video. The new venture—wi Giant Video founder Relph Standley chairman and his son, Kyle, as pre dent/CEO-will have 200 compar owned stores and 312 franchisees in states once deals are complete Approximately 80% of the units are least 4,000 square feet in size a carry 7,000-17,000 cassettes.

Blowout Entertainment may follo the path of least resistance to pub ownership. According to Wall Stre sources, Rentrak will likely stage rights offering that would enable Re trak shareholders to buy shares in t subsidiary without the need a expense of an SEC registration.

Trade sources who saw the busine plan that Rentrak distributed to one at a mid-January dinner in New Yo say the company plans to have Blowc concessions in 761 locations by 195 Wal-Mart supercenters would hou 575, up from 128 at present; Kms 146, up from 25; and Ralph's supe markets 40, up from four

Rentrak reportedly told analysts goal is to raise Blowout per-locati revenues to \$4,750 a week-\$250,000 a year-over the next fo years. That's more than double the co rent average, but Rentrak thin there's plenty of room for growth giv the cash-flow improvements sin Blowout was consolidated last year.

Wal-Mart concessions, for examp jumped from \$2.183 a week to \$2.756 week after Rentrak brought its Ente tuinment 1 and Supercenter Ente tainment operations under one ro The break-even point is \$2,800 a wee Ralph's locations already avera \$4,750 a week, a standard that Rentr expects to emulate elsewhere. Re trak, which spends about \$100,000 outfit a new Blowout, anticipates 14.7% profit margin, sources indica

Analysts dining at Ruth's Chi Steakhouse thought they might be go ting just the sizzle, however, Sever were skeptical that Wal-Mart a Kmart could be brought to the level Ralph's, the customers of which retu several times a week. Noting that lo margin sell-through brings in 20%-25% of sales and factoring in the fee paid to the stores, one analyst doubts Blowout could live up to Rentrak's business plan. "You're giving up too much," he says.

Billboard.

FOR WEEK ENDING FEBRUARY 10, 1996

Top Video Rentals.

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WEEK TWEDK		DN CHART	COMPILED FROM A NATIONAL S	SAMPLE OF RETAIL STORE RENTAL REPORTS			
THIS	CAST	WKS. 0	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers		
			***	* * * NO. 1 * * * AVENGEANCE OR FINANCE BESSE Brace Wills			
1	1	5	DIE HARD WITH A VENGEANCE (II)	ForWideo 8858	Bruce Wills Skitcold L. Jackson		
2	8	3	THE NET (PG-13)	Columbia TriStar Home Video I 1613	Sandra Bullock		
3	3	4	SHOWGIRLS (NC-L7)	MGM/UA Home Video 905525	Elizabeth Berkeley Kyle MacLachian		
4	2	5	CLUELESS (PG-13)	Paramount Home Video 33215	Alica Silverstona		
5	6	5	MORTAL KOMBAT-THE MOVIE (PG-13)	New Line Home Video Tumer Home Entertainment N4310	Divistopher Lamber Talisa Soto		
6	5	5	JUDGE DREDD (R)	Hollywood Pictures Home Video Buene Vista Home Video 5261	Sylvester Stallone		
7	9	8	SPECIES (R)	MGM/UA Home Video 905208	Ben Kingsley Natasha Herstndge		
8	7	5	FIRST KNIGHT (PG-13)	Columbra TiriStar Home Video 71173	Sean Connery Richard Gere		
9	4	11	CRIMSON TIDE (R)	Hollywood Pictures Home Video Buena Vista Home Video 5255	Denzel Washington Gene Hackman		
10	35	2	NINE MONTHS (PG-13)	FoWideo 8924	Hugh Grant Junarine Moore		
11	10	9	APOLLO 13 (PG)	MCA/Universal Homa Video Uni Dist. Corp. 82418	Tom Hanks Kevin Bacon		
12	NE	N >	INDIAN IN THE CUPBOARD (PG)	Columbia WiStar Home Video 11640	Hel Scarding David Keith		
13	11	9	CONGO (PG-13)	Paramount Home Video 33C38	Dylan Walsh Laura Linney		
14	13	15	WHILE YOU WERE SLEEPING (PG)	Hofywood Pictures Home Video Buene Viste Home Video 5396	Sandra Butock Bill Pullman		
15	14	11	DOLORES CLAIBORNE (F)	Columbia Tivistar Homa Video 74753	Kathy Bales Jernifer Jason Leigh		
16	12	8	FORGET PARIS (FG-13)	Columbia TriStar Home Video 11993	Billy Crystal Debra Winger		
17	NE	*	LORD OF ILLUSIONS (R)	MGMUA Home Video 905200	Scott Bakuta		
18	15	12	BAD BOYS (9)	Columbia ShStar Home Video 10713	Will Smith Martin Lawrence		
19	17	5	THE ENGLISHMAN WHO WENT UP A (PG)	Miramax Home Enterprisent Buena Vista Home Visto 5258	Hugh Grant Tara Fitzgerald		
20	23	2	PRIEST (R)	Miramax Home Entertainment Buena Vista Home Video 5325	Linus Roache Tom Wilkinson		
21	16	9	JOHNNY MNEMONIC (R)	Columbia TriStar Home Video 73473	Kearu Reeves Dolph Lundgren		
22	19	20	PULP FICTION (R)	Miramax Home Entertainment Suena Vista Home Video 1438	John Traxoita Samuel L. Jackson		
23	21	13	THE SANTA CLAUSE (FG)	Walt Draney Home Video Buene Vista Home Video 3633	Tirt Afen		
24	20	5	THE SECRET OF ROAN INISH (PG)	Columbia ShStar Home Video 50923	Jen Courtney		
25	18	17	FRENCH KISS (PG-13)	ForVideo 8823	Meg Ryan Kevin Kina		
26	NE	N >	WATERWORLD (PG-13)	MCAUriversal Home Video 42680	Kevin Costner Dennis Hopper		
27	25	4	BELLE DE JOUR (8)	Miramax Home Entertainment Suesse Vista Home Video 5923	Calherine Deneuve		
28	27	3	SAFE (R)	Columbia TriStar Home Video 11843	Julianne Moore		
29	22	15	TOMMY BOY (PG-13)	Paramount Home Video 33131	Chris Farley David Spade		
30	30	13	EXOTICA (R)	Miramax Home Entertainment Suene Viste Home Video 4704	Stuce Greenwood Mig Kirshoer		
31	32	3	THE GLASS SHIELD (PG-13)	Miramax Home Entertainment Suena Vista Home Video 5264	Michael Boatmen Ica Cube		
32	31	13	BATMAN FOREVER (PG-13)	Warner Home Video 15100	Val Krimer Am Cerrey		
33	34	5	THE LAND BEFORE TIME III (FG-13)	MCA-Universal Home Video Um Brst. Corp. 82413	Animated		
34	24	16	ROB ROY (II)	MGM/UA Home Video 905228	Liam Neeson Jessica Lange		
35	28	15	FRIDAY (5)	New Line Home Video Turser Home Entertainment 3019	Ice Cube Chris Tucker		
36	NE	N >	POISON IVY 2: LILY (II)	New Line Home Video Turner Home Entertainment N4190	Alyssa Mirano		
37	39	8	THE GREAT ELEPHANT ESCAPE (NO:	Hallmark Home Entertainment Cation Fever Entertainment CF1482	Stephanie Zimbelist Julian Sends		
38	37	16	CASPER (PG-13)	MCA'Universal Home Video Uni Brist, Corp. 82586	Christina Ricci Bill Pullmen		
39	NE	*	JADE (E)	Paramount Home Video 32968	David Caruso Linda Florentino		
46	33	3	BURNT BY THE SUN (II)	Columbia TriStar Home Video 41563	Nikta Mikhaliev City Menchicy		

□ RMA gold cert. for sales of 25,000 units for video singles, ● RMA gold cert. for sales of 50,000 units for SF or LF video, A RMA planning cert. for sinse of 5,000 units for video singles, a RMA planning cert is raise of 10,000 units for SF or LF video, a RMA gold cert for 2,500 units for SF or LF videos certified gives to Acrd 1,1991, ◆ BMA planning cert. for SO,000 units for SF or LF videos certified gives to Acrd 1,1991, ◆ BMA planning cert. for 5,000 units for SF or LF videos certified process for Acrd 1,1991, by BMA planning SF bmAnter. For Yeldon seeds, the Planning SF

◆ 17A gold certification for a minimum of 125,000 units or a dollar volume of 59 million at retail for theatincity released programs, or of all times 25,000 units and \$1 million at suggested retail for northeatincal biles. • 17A plastimum certification for a minimum said of 25,000 units or ad oil are volume of \$18 million at valued programs, and of at least, 50,000 units an \$2 million at valuegeted retail for inortheatical titles. • 1996, Billionad/PD Communications.

Triboro Revives Cult Titles: L.A. Blockbuster Revamps

NDEPENDENT THINKING: Many independent suppliers have figured out that they can't live on rentals alone, and two more companies are starting sellthrough lines to take advantage of the friendly retail environment for low-

priced product. While Triboro Entertainment has its share of rental erotic thrillers, its first sell-through releases will be Andy Warhol's "Frankenstein" and "Dracula." The titles are scheduled to arrive

in stores April 30, priced at \$14.98. The titles were issued as rentals in 1992 and will be repackaged with limited-edition box

art for their

"We're much

more diverse

by Elleen Fitzpatrick

WCRH Roston

than we appear to be," says Trihoro president. Marcus Ticotin. "And this can be a real revenue source for us." The strategy has worked well for

such companies as Fox Lorber, which says sell-through now accounts for nearly half of its sales (Shelf Talk, Dec. In a pre-Warhol move, Triboro will reprice the thrillers "Jack Be Nimble,

"Killing Obsession," "Body Puzzle, and "Hard Drive" to \$14.98 on April 9. Ticotin says these titles will mainly be sold to new stores looking for rental inventory.

Triboro also plans to issue additional cult or foreign movies from its library for sell-through. Among those tapped for release later this year are foreoften. works by Brian De Palma and "Intervista" by Federico Fellini. The company also has some rare first features. such as "Tim." starring a young Australian actor named Mel Gibson.

For something a little steamier, pay TV network Showtime has reach another video distribution deal, this time with New Video Group in New York. Showtime also has video deals with Hallmark, Paramount, and Republic. Under terms of the agreement New

Video will distribute the new sellthrough series "Erotic Zone." Two 60minute titles will arrive in stores Feb. 27, priced at \$14.95. The program content is along the lines of "Red Shoe Diaries," which aired on Showtime.

NOT IN OUR NEIGHBORHOOD: A group of retailers, not far from Shelf Talk's home turf, has successfully nixed Blockbuster Video's design plan, claiming it would be an eyesore for the neigh-

For months, Blockbuster has been announcing the opening of a new store in Larchmont Village on a quaint, treelined commercial street stens sway from Paramount Studies in central Los

The neighborhood business association, according to a local newspaper, objected to Blockbuster's loud yellow and blue colors against its brick-faced, ivy-covered store fronts and filed a complaint with the zoning board. The board agreed, and Blockbuster now will construct the store, which used

to house a bank, with a red-brick front and less conspicuous signage. When opened, it will be the only Blockbuster in the country sporting such a look. In other Blockbuster news, 10 locations will begin offering videos for the visually impaired. The tapes are provided by Descriptive Video Services.

which was developed by PBS station Each contains a voice-over that describes the action taking place on the screen. No additional devices are needed to hear the descriptions. Sixteen titles have been supplied by Descrip tive Video, in-

cluding "The Sound Of Mu-

sic " "The Lion King," "Schin-

dler's List. and "Forrest Gumn. Blockbuster will offer the

videos at a reduced rental rate of \$2. Test cities include Charlotte and Morganton, N.C.; Austin, Texas; Denver; Chicago: New York; and Woodland, Calif.

COVERING ALL THE BASES: The marketing folks at Buena Vista Home Video have been pretty quiet about plans for the direct-to-video feature The Many Adventures Of Winnie The

Pooh"-until now As outlined in one of the most elaborate cross-promotions ever to land on Shelf Talk's desk, the title is tied to a

product in every class of trade. For emeery and drugstores, Johnson & Johnson is offering \$1 off its line of Pooh bath products. Toy stores will be able to tout \$11.50 in discounts on four Pooh products, including stuffed animals and play sets.

Superstores, meanwhile, can cross promote Pooh books, videos, singalong audio tapes, and interactive titles, all of which carry instant coupons worth \$1 or \$2 off other merchandise, Mass merchants, of course, can cross-promote with all of the

Buena Vista also has direct response covered with its 800-Gift-Line. The membership service offers consumers discounts on flowers and gift orders, as well as reduced rates for airfare, hotels, car rentals, and entertainment.

When consumers buy "The Many Adventures Of Winnie The Poob they can receive a free six-month trial membership to the service, \$5 off a flower order, and 20% off an order for the Great Sports Heroes gift assort-

Redemption coupons are included in each cassette. Buena Vista has also made the title more attractive for traditional video retailers with a trade discount as an incentive to increase orders (Billboard, Feb. 3).

While "The Many Adventures Of Winnie The Pooh" may have been overshadowed by "Pocahontas" and "Aristocats" during the first quarter, Buena Vista isn't skimping on the amount of marketing muscle. In this case, there is something for everyone.

Billboard. **Top Video Sales**.

HIS WEEK	ST WEEK	S ON CHURT	COMPILED FROM A NUTIONAL SAMPLE OF RETAIL STORE SALES REPORTS. Label Principal					
ž	UST	WKS	TITLE	Distributing Label, Catalog Number	Performers	Year of Release	Rating	Commentered
1	,	q	APOLLO 13	* * * No. 1 * * * MC//Universal Home Video	Tom Hanks	1995	PS	,
2	39	2	INDIAN IN THE CUPBOARD	Uni Dist. Corp. 82418 Columbia TriStor Home Video 11540	Keun Bacon Hal Scardino	1995	76	,
3	2	2	PLAYBOY: THE BEST OF ANNA	Playboy Home Video	David Keith Anna Nicole Smith	1995	16	ľ
4	3	13	NICOLE SMITH BATMAN FOREVER	Uni Dist. Corp. P9V0789 Warner Home Video 15100	Val Kilmer	1935	PG-13	ł
5	2	11	PLAYBOY: 1996 VIDEO PLAYMATE	Plaubov Home Viduo	Jim Cirrey Various Artists		10	H
2	2	2	CALENDAR THE LAND REFORE TIME III	Urs Dist. Corp. P8V0782 MCA/Universal Home Video			18	1
2	2	37	CASPER O	Uni Dist. Corp. 82413 MCA/Universal Home Video	Out to Day		10-13	ł
	-		STREET FIGHTER II: THE	Uni Dist. Corp. 82585 Renegade Home Video	Bill Pullman Animeted	1915	PG-13	ł
2	NE	_	ANIMATED MOVIE	Sany Music Video 49851 Walt Disney Home Video				Ļ
2	5	147	CINDERELLA	Buens Vista Home Video 410	Animated Mark Hamili	1996	G	ļ
10	4	37	STAR WARS TRILOGY	FaxVideo 0609	Harrison Ford		PC	Ļ
11	9	10	FREE WILLY 2: THE ADVENTURE HOME	Warner Hame Video 18200	Jason James Richter 1 Various Artists 1		PG	L
12	37	37	PLAYBOY'S SISTERS	Playboy Home Video Uni Dist. Corp. PBV0781		1995	HR	
37	37	2	MIGHTY MORPHIN POWER RANGERS: THE MOVIE	Saban Entertainment FoxVideo 8901	Karan Ashley Johnny Yong Bosch		PG	
37	11	37	DUMB AND DUMBER	New Line Home Video Turner Home Entertainment N4036	Jim Carrey Jeff Daniels	1934	PG-13	I
37	37	37	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dest. Corp. PBV0790	Pamela Anderson	1995	NR.	Ī
37	37	5	TOM PETTY & THE HEARTBREAKERS: PLAYBACK	MCA Music Video Uni Dist. Corp. 13575	Tom Petty & The Heartbreakers	1995	NR	Ī
17	22	5	INTERVIEW WITH THE VAMPIRE	Warner Home Video 13176	Tom Cruse Brad Pitt		R	Ī
17	37	2	LIKE WATER FOR CHOCOLATE	Touchstane Hame Video Buenz Vista Home Video 2111	Lumi Cavazos Marco Leonardi	1993	R	Ì
37	28	3.7	LUIS MIGUEL: EL CONCIERTO •	Wee Latina 11639	Luis Miguel		NR	Ī
10	17	10	LIVE FROM AUSTIN, TEXAS	Epic Music Video Sony Music Video 50130	Stevin Ray Vaughan & Double Trouble		PIR:	Ī
23	37	37	RESERVOIR DOGS	Live Home Video 68993	Hervey Kedal Tim Roth		R	Ī
22	10	14	THE SANTA CLAUSE	Walt Disney Home Video Buena Vista Home Video 3633	Tim Roth Tim Allen		PG	İ
23	37	3	THE GRIND WORKOUT: FITNESS WITH FLAVA	MTV Home Video Sony Music Video 49796	Tim Allen Enc Nies		NR.	İ
20	37	2	ROLLING STONES: VOODOO LOUNGE	PolyGram Video 8006374833	Rolling Stones	1985	NR.	t
37	20	37	LEGENDS OF THE FALL	Columbia TriStar Home Video 78723	Brad Pitt Anthony Hopkins	1994	R	t
26	RE-E	MIRY	THE SHAWSHANK REDEMPTION	Columbia TriStar Home Wideo 74593	Tim Robbins Morgan Freeman	1996	R	t
27	37	5	GUMBY: THE MOVIE	Kidvision WarrerVision Enterfairment 53700-3	Animated	1995	NR.	t
37	23	2	ALICE IN CHAINS: NONA WEISBAUM	Columbia Music Video Sony Music Video 50137	Alice In Chains	1995	NR.	t
37	NE	wÞ	A GREAT DAY IN HARLEM	ABC Video Paramount Home Video 3254	Various Artists	1994	NR.	t
38	27	27	ACE VENTURA: PET DETECTIVE	Warner Home Video 23000	Jim Carrey	1393	PG-13	t
31	36	3	JERRY GARCIA: GRATEFUL TO GARCIA	Channel One 39733	Various Artists	1995	NR.	t
12	37	46	GREASE A.	Paramount Home Video 1108	John Travolta	1377	PG	t
33	28	5	SUPERMODELS IN THE RAIN FOREST	BRI Video BV135	Clivia Newton-John Frederique Van Der Wal	1995	16	t
34	14	12	LITTLE WOMEN	Columbia TriStar Home Video 01023	Tyra Banks Winona Ryder	1994	PG	t
35		1	CLAUDIA SCHIFFER: PERFECTLY	CBS/Fox Video	Susan Sarandon Claudia Schiffer	1994	NR	t
36	NEW ▶		FIT BUNS RAISING ARIZONA	FoxVideo 8242 FoxVideo 1914	Nicholas Cage	1992	PG.13	t
37	29 3		CLAUDIA SCHIFFER: PERFECTLY	CBS/Fox Video	Holly Hunter Claudia Schiller	1987	NR:	1
38	21	9	FIT ABS FoxVideo 8240 THE ADVENTURES OF PRISCILLA.		Terance Stamp	1996	R R	4
38	21	-	QUEEN OF THE DESERT +	Miramax Home Entertainment	Hugo Weaving	-	-	+
_		11	GORDY	Buena Vista Home Video 4369	Doug Stone	1995	6	1
40	30	38	FORREST GUMP	Paramount Home Video 32583	Tom Hanks	1994	PG-13	1

● RNA gate cent for sales of 50,0000 units or \$1 million in sales at suggested retail. A RNA platemum cent for sales of 10,0000 units or \$2 million in sales at suggested retail. A RNA platemum cent for sales of 10,0000 units or \$2 million in sales at suggested retail for nonfinitenite bit amministration of 25,0000 units or 40 states 25,000 units and \$3 in million at suggested retail for nonfinitenite bits. ○ ITA platemum confidence is amministration at million at suggested retail for nonfinitenite bits. ○ ITA platemum confidence is amministration at million at m

Reviews Previews

P O P

American Recordings 43070 Now on a new label, onetime Pixies leader and accomplished solo artist Frank Black departs somewhat from his characteristically dissonant style and embraces a nunk-fueled rock'n'roll sound along the lines of the New York Dolls, the ones, and the Replacements. A bit more cohesive and accessible than Black's previous effort, "The Cult Of Ray" showcases the artist's lyrical acuity and sense of humor, particularly on "Kicked In The Taco," "Punk Rock City," the title cut, and instrumental "Mosh Don't Pass The Guy." A step forward for a prolific and inventive artist who never

COUCER- John McEnton

fails to deliver the goods.

With its tense setup and racing chorus 'Ballbados," the opening track on Trans Am's debut album, is souped-up instru mental rock of a singular stripe. The rest of the album veers between hrainy crunch rock and spare, metallic ambience. Experimental yet eloquent, the disc has only one -its brevity: Distributed by Touch and Go

1995 ORIGINAL NEW YORK CAST RECORDING Out Of This World

Revend Columbia's beloved 1950 cust ding, last year's New York concer tined surjeys of "Out Of This World" forther revealed that Cole Porter had written scores. Dealing with Greek gods who take mortal form, "Out Of This World," now available with all its songs and ma intact, didn't produce any out-and-out standards. However, a cutout, "From This Moment On" (presented here), later became one as a result of its use in the ubsequent film version of Porter's "Kiss Me, Kate." Produced with sparkling clarity by Hugh Fordin, this recording fea-Andrea Martin (as a delightful Juno) and Marin Mazzie, whose lovely voice is highlighted in renditions of several Porter

RAP With all its talk about death and recurred

Civil Off The Church Ruthless 88561-5504

tion gangets ran icon's long-ganited ous set creates an eerie aura. He died from AIDS last March, and some of the freaky chat he delivers on "Nuts On Ya Chin" and "L-kin', S-kin, --kin' makes it clear he was unaware of the dis ease he was carrying. Elsewhere he sticks it to Death Row's inmates (including Dr. Dre) and perpetrates other assorted bits of hip-hop villainy alongside former N.W.A. mates MC Ren and DJ Yella. The subject matter is far from visionary, but it's who

SPOTLIGHT



DECOMPTES. The Supercon with Gavin Friday and Irland 524126

Latest by Dublin artiste Gavin Friday is a finturistic cobaret album in which visions of '30s-era Berlin collide with fin de siècle angst in a musical melting pot. Among the characters that inhabit this peculiar world are Enrico Caruso. Dublin drag queen Mr. Passy, writer Patrick McCobe and the inte Mare Bolan, whose "The Slider" is covered. At times, Friday's Eno-esque soundscapes and vocal affectations are reminiscent of his friend Bono. But for the most part. the artist chines for his originality and songeraft, especially on the title track "You, Me And World War Three. Pussy," and "Le Roi D'Amour.

Fury's fans expect from him. The tracks throb with multilavered drama and flow with a strong undercurrent of inner-city

POISON CLAN

PRODUCERS Mile (Fresh) McCray, J.T. Money

Consisting of empty boosts on the order of I been a knucklehead since my youth. tired rhymes about bunging "bitches" and chooting "ninger," and stale complex looped sloppily, not properly, the r-a-p on this album starts with a 'C' and rates a grade of F for being so perfectly unchal-

VITAL REISSUES™

VARIOUS ARTISTS The King R&B Box Set

Legendary Cincinnati R&B label run by Syd Nathan ranks among the top skeries of the pre-rock'n'roll era responsible for such seminal hite as James Brown's "Pape's Got A Brand New Bag (Part 1)," Hank Ballard's the Five Royales' "Dedicated To The One I Love," and Wynonie Harris' "Good Rockin' Tonight," which CD retrospective collects these sides

'The Twist," the Platters' "Only You," inspired Elvis Presley's version. Four plus other piontering singles from the likes of Bull Mouse Jackson. Freddic sizzle of major-label funded boxes what counts is the music, and Kingnow based in Nashville-is un

SPOTLIGHT



The Songs Of Distant Earth PRODUCER Mile Ordust

Reprise 45933 The creator of "Tubular Bells"

returns with a conceptual instrumental onus based on the Arthur C Clarke novel of the same name. Playing most of the instruments himself Oldfield creates on electric archestra updating his sound considerably with pulsing, techno-influenced rhythms; Gregorian and Sami chant arrange. ents; and tribal percussion Although some of his space effects are hokey he retains his trademark gift for heroic melodies, and his guifor playing has never been better um also includes an interactive CD-ROM track that requires the user to erack a code to enter

COUNTRY

Some Things Are Meant To Be

Arista 10004 Linda Davia appears to be finally stepping into the country spotlight that many have predicted for her for years. Careful song selection, precise produc-

tion and one of the most versatile voices in country music combine to make this a winner. Davis even manages to turn "Neither One Of Us" (a legacy from her hotel piano bar days in Nashville) into a reasonable country

guably one of the most historically sig-CHET ATKING

Chet Atkins Picks On The Beatles PCA 53531

today as a testament to the vitality of the Beatles' songs and to leger fretman Chet Atkins' affection for them. It's also interesting to reread George Harrison's original liner notes for the album (which acknowledge Atkins' profound influence on the ties) and to get another look at Atkins wearing a Beatle wig! Among the com positions Atkins essays-either solo or companied by a sparse ensemble that features harmonist Charlie McCoy—are "I Feel Fine," "Yester-day," "l'll Follow The Son," and "Michelle." A long-lost treasure, avail-

Two Doors PRODUCEDS West Stocker and Marked Showing

One of the year's best bargains, the single-disc "Two Doors" contains two comgue-use: Two Doors contains two con-plete albums with two different trios led by drummer's drummer Michael Shrieve. "Deep Umbra" boasts guitarist Shrwn Lane and bassist Jonas Hellborg and rocks with high-energy, Mahavishnu-style psychedelic fusion. The pick of the litter, "Flying Polly," features guitar whiz Bill Frisell and organist Wayne Horvitz and reprises the edectic, Lifetime-like groove of Shrieve's fantastic "Fascination" album from last year Distributed by Passport * BILLY HARPER

Somalia PRODUCERS Billy Harper and Mark Rappaport

Evidence 22133 Tenor saxophonist Billy Harper's career as a jazz educator has periodically taken him out of the limelight, but this stirring progessive work should rea mjor-lengue credentials. Harper's poworful relantique tanor voice brings to mind John Coltrane, as do the gramuscular born lines and expansive length of the Afro-modal title cut (not to mention pianist Francesca Tanksley's Tyneresque tones) Other highlights of a solid serious set include the entrancing romance of 'Quest" (stylishly remade in a new time ignature with "Quest In 3") and "Thy Will Be Done," a glistening, polyrythn avant-garde spiritual that broadens into

an extended odyssey that sometimes

recalls the largo melodies of Ornette

LATIN

DECEMBER. Casala Casasa

Third time could be the charm for everimproving baritone Victor Manuelle. machae bountifully with Servic Coorne's hard-swinging backdrop, Comforting

climactic entries "Abora Me Toes A Mi"

and "Toda Quedo, Quedo. * VARIOUS ARTISTS Serret . . . Eres Únicol

RCA/BMG 33662 Stellar, mostly Spanish cast pays tasteful tribute to Spain's esteemed singer'songwriter Joan Manuel Serrat by treating many of his classics us if they were old friends who could still surrender a surprise or two. Relatively faithful covers, uch as Ketama's soothing "Aquellas

Pequeñas Cosas," shine as well WORLD MUSIC

PRODUCER John Santo Green Linnet/Xenophile 4035 Colombian-born, Bay Area-based

singer/songwriter Claudia Gomez explores a variety of Latin musical styles with a murked Brazilian influence on this enchanting label debut. Led by Gomez's strong, affecting vocals, this exquisitely simple and elegant set is marked by the gurgeous flamenco stylings of the title track, the percolating multitracked vocals of "Soltario," the beautiful choral harmonles of "Aguacerito Llove," the African influenced call-and-response of "La Guavabita," and the light, sambafied sura of "Debi Llorur" and "Recuerdos De

NEW AGE

A Thousand Pictures Higher Ortone 7084

Chaquico avoids the trilogy temptation by not following up his "Acoustic Highway" and "Acoustic Planet" albums with another "acoustic" disc. But the formula remains the same as the former Jefferson Starship guitarist lays airy acoustic melodies over mechanical, rock-based rhythms. "Why The Dolphin Smiles" and 'Navaio Stars' show off Chaonico's melodic gifts and bridge the gap between his mak background and current M direction. Saxophonist Richard Elliott solos on two tracks, and 3rd Force on engaged for the remix of "Acoustic Travel-

GOSPEL Praise In The House

Integrity 08792 Lithan@ontemporary gospel mainstay turns his formidable talents and his

roung vocal ensemble loose on some of the most time-honored traditional songs of the modern church, and the results are both inspiring and irresistible. Combin ing massive grooves with memorable melodies and a jubilant live performance, producer Fred Hammond and the choir rousingly yet reverently redefine such staid classics as "Blessing, Glory And Honor," "There is None Like You." "Blessed Be The Name Of The Lord," and "We Are An Offering." A joyful jam from a group that means every word it

CONTEMPORARY CHRISTIAN DALLAS HOLM Face Of Mescy

PRODUCER BARA Benson 84418-4055 Steven Curtis Chapman, Twila Paris, and

Eddie DeGarmo are among the contempo rary Christian artists who acknowledge Dallas Holm as a primary influence. Holm's 30th album is another jewel in un illustrious career. Holm penned some of the album's best cuts, including Strength," "I'll Fight For You," and "This Too Shall Pass." For other tunes he relied on such accomplished song graftsmen as Jeff Silvey, Billy Simon, and Michael Puryear. Holm possesses one of the indus try's warmest most expentive voices and he wraps them around songs filled with the unwavering spiritual focus he's built his life and career on

CLASSICAL * TELFMANN: TWELVE FANTASIAS FOR VIO

PRODUCER John H Harmona Mundi 907137 Following his fabulous recordings of the

sparkling Manchester sonatas of Vivaldi and the profound, virtuosic Biber sonatas. violinist Andrew Manze here delivers a tremendous account of Telemann's deep est work. Manna precioud a Grammy ned for the Biber last year; he has the inside track for a repeat.

able for the first time on CD. ALBUMS - SPOTLIGHT, Releases deemed by the review extincts to deserve special attention on the base of musical ment and/or Bifficest chart potential, VITAL REISSUES. Rereleased albums of special article, profival, and commercial interest, and outstanding collections are more attents. (PDIS) (In-1) New misures resolved in his like too hard. ALB USES: Two call and its year or year of the company of the comp

BILLBOARD FEBRUARY 10, 1996

Reviews & Previews



POP

Of Sleening Results to our

WRITER S.B. Hawkins PUBLISHERS: The Night Rambow/Broken Plate, ASCAP REMOCRS Soothe B. Hawkers, Randy Jackson Columbia 7693 tols Sepul icaselle see The slow-burning smash "As I Lay Me Down" is followed by a charming sing along ditty that should connect with radio programmers far quicker than its predecessor (which spent approximately a year garnering support). The chorus is rife with earnest references to the residual effects of sharing love, and Hawkins delivers it with sweet sincerity. The synthframed radio edit is in contrast to the percussive acoustic version that better complements the song's melody and adds weight to the lyrics. Listen to both mixes and pick your fave.

* DON HENLEY You Don't Know Me Al All 14.251 PRODUCERS Day Hendey, Stan Lynch, John Covell WYITERS- D. Henley, S. Lynch, J. Covelly PUBLISHERS Wistern/WS/Metances/Grey Hare, ASCAP Geffen 4844 (old Line) (cassette single) Another new tone on the greatest-hits package, "Actual Miles," this is vintage Henley: Slicing, literate lyrics examine underbelly of relationships with unflinehing, rock-edged pop smarts. An intricately constructed but crisply produced effort that challenges pop listeners to be alert and willing to ingest more than ooh-bubyents. Not to be missed.

2 UNLIMITED Do What's Good For Me is on WRITERS P. Wilde, J. De Coster, A. Dels, R.L. Slyngaard PUBLISHER. Any Kind Of Music, ASCAI REMODERS Alex Party, Dobre & James, X-Out Radikal/Critimie 15055 cm 8860 The engoing wave of non-NRG dones acts

enjoving radio promi tence owes a mu debt to this ever-hot European duo for getting the party started. Sadly, the act has yet to achieve U.S. success à la such offspring as Real McCoy, but this jumpy ill iam could easily change that. The line throbs infectiously, while the interplay of male rapping and female singing pops with palpable chemistry. Alex Party's remix fleshes out the song with fun and froth, while Dobre & Jamez and X-Out kick harder-edged bests that will likely connect with clubsoers. A hit-bound cutie from the forthcoming "Unlimited

BROTHER CANE Voice Of Eujena (3-30) PRODUCERS Mars Frederissen, Brother Cane WRITERS: D. Johnson, M. Frederissen PUBLISHERS, EMI-Vigon/Heatheles/Little Miss, ASCAP EMI-Virgin Spros/Priori White, BMD Virgin 11073 (c/a Carna) (cassette single) Rock outfit offers a solid acoustic-pop jam

at is overflowing with the potenti flood top 40 airwayes. The song's winding melody is fleshed out with waltz-like gui tar strumming and mildly twangy electri licks. Factor in swelling harmonies and a poignant tale of a young boy's journey into manhood and you have a real button pusher. The album edit works just fine, though the more simple, purely acoustic version is far more effective and touching. You can't lose either way. Added sales incentive is provided by the inclusion of a live version of the band's rock radio hit. "And Fools Shine On

ZUCCHERO No More Regrets (3.59) PRODUCER Corrado Rustici WRITERS Zucchem & Pulledon PUBLISHERS: Songs Of PolyGram International, BM1 NAM COLES on PSD1 CO andel Italian pop star returns for another go at stateside radio acceptance. This lively, ohso-glossy pop/rocker has notable appeal arting with a forceful vocal and a ringing, dramatic enorus una se cellulario de Ment Lonf's recent work. Should also be of interest to AC tastemakers. CHAIN OF FDOLS | Am The Walnus (5 07)

PRODUCER Michael R. Fitzgerald WRITERS J. Lennon, P. McCartney PUBLISHERS: Northern Songs/ATV, ASCA Rimshot 1002 (cassette single) Jacksonville, Fla., quartet reconstructs atles classic for the '90s with chugging pop/hip-hop pace. There is something endearing about singer Michael R. Fitzgerald's full-throttled, gravelly delivery; it carries the unvarnished passion of a fan who has probably always dreamed of recording his favorite tune. A firn moment from the hand's

cheeky dehut alhum, "100% Of Nothing."

Contact: 904-249-7200. LORRAINE Drives Me Wild of Old WRITERS B Fields, L. Fiedley PUBLISHER not inted

519,600,8979

Sightweer SR6608 (CD or weomer Lorraine is a Canadian rocker with a rasp-voiced attack reminiscent of compatriot Alannah Myles. She exades mucho aggression within the track's blocs-soaked non-instrumentation, which leans heavily on crunchy rhythm guita chords and whirling organ lines. The song's immediately contagious choru ushes this potential winner over the top and makes this a viable contender for ton 40 and album rock radio play. Contact:

R & B * PURE SOUL Stairway To Heaven 14 131 PRODUCER AH haten K. Joydan D. Whenel

WRITERS K Gamble, L. Hull PLOUGHER Marky Three ASCAR tepSur/Interscope 6594 (c/c Assert) Lovely female vocal group returns to the sweet and old-school soul flavor of its eakthrough hit "We Must Be In Love" with this righly harmonic R&B bullad. The song is rife with uplifting spiritual references that jibe comfortably with its over-riding romantic context. The lead vocal is appropriately acrobatic, while the backing als feel like silk fluttering against a cool and refreshing broom. Essential listeni

for anyone with a sentimental streak DOMINO Physical Punk (2.23)

Outburst 7121 (CD snets) Domino exhibits more of what made tracks like "Sweet Potato Pie" and "Ghet-to Jam" so popular from his self-titled 1994 debut. Programmers will groove to this physical funk which shows that mino still has one of the more dis tive voices in rap today. In fact, his delivery overcomes the track's clicked lyrical

COUNTRY

RICKY SKAGGS. Rack Where We Reigne (2004) **UCER Ricky Shager** WRITERS J. Rushing, K. Sewell

Wider Colonel Robel Kontucky Thursder, ASCAP, Keith ettic 6616 (7-inch sinete A hauntingly hypnotic intro gives way to that instantly recognizable tenor on this fine single from Skaggs' "Solid Grou

album. The production is excellent, and the musicianship is impeccable. When spe cial guests Vince Gill and Dawn Sears chime in on background vocals, the result is a slice of country music heaven. If there is any justice in the world, country radio will make this single the hit it deserves to

▶ JOHN BERRY Every Time My Heart Calls Your Name (200)

PROPERTY REST. Juneary Blown, Churck Howard WRITERS: J.B. Budd, G. Hevde PUBLISHERS- EMI Tower Street/EMI-Blackwood, BMI Capital 10310 Icia Cernal (7-wch Berry seems to have only one speed on this driving uptempo number from his current "Standing On The Edge" album. But what he lacks in nuance he seems to more than make up for in pure energy. The congric well-structured, and the proon is most engaging. All in all, a sin gle that will probably keep country radio calling Berry's name

AARON TIPPIN Without Your Love @ 5% PRODUCER: Steve Gabson PUBLISHERS Mighty Nor Music/N Andersons, EMI.

RCA 64486 (s/s BMGs 17-inch six A blues-tinged departure from Tippin's usual hardcore country sound. It's a gutsy move that sort of downplays the twangy quality that is such an appealing part of Tippin's vocal signature. His last outing, "That's As Close As I'll Get To Loving You," was one of the finest country music singles in recent years. This one may eatch radio programmers a little off ruard, but you know what they say-different is good.

★ HIGHWAY 101 & PAULETTE CARLSON Where'd You Get Your Cheatin' From (3.11) Larry Butler

WRITERS P Carlson, T Shapers, C Water PUBLISHERS Polygot/Diamond Struck/Great C tandHarestein, EMI w Tree 0101 tole to

The first single from Paulette Carlson ck Daniels, and Curtis Stone's ed" collection finds the Highway 101 gang sounding as if they've never ment a day apart. Marked by an a esppella intro that will reintroduce Carlson's distinctive voice to listeners, this straight-shead untermo tune signals the welcome return of one of country music's best-loved bands

RICH McCREADY Hangin' On (3.24) PRODUCER Bran Dean Maher WRITERS R McCreedy, B D Maher, K Hurley, D, Ingram PUBLISHERS not inted

ne 11042 (7-mc) This Missouri native's debut is a high energy ode to positive thinking that i find favorable response at country radio, Produced by Magnatone Records president Brent Maher's son Brian, this ack is absolutely smokin', and McCready's right-on-target vocals keep pace with the energy. A promising debut from a sparkling new talent.

DANCE

PUBLISHERS EMINICATIVITY Soon ASCAR Mare Protein/Radikal SOAR (12-orthansis)

Playfully confrontational rapper/toss follows her closet-shattering debut, "Liberation," with an equally riotous gay and lesbian club anthem. This time, Lou rides the Was (Not Was) chestnut "Out Come The Freaks" for inspiration, tweaking it with smart new lyrics (co-penned by men tor Boy George) over a racing Euro-NRG groove. Though this is an easy fit for flagaving activists and hardcore clobbeads the message was carefully coined to con nect with anyone who dares to be a little different, Give It a listen.

A C

PROPERTY & d. Jame Son Mick Mary Dames WRITER k d long, B Mink PUBLISHERS: Songs Of PolyGram International/DCW BMI; Zevron, SOCAN

mer Bres. 8050 (cassette arrela The second single from lang's brilliant, if somewhat underappreciated, current album, "All You Can Eat," smolders with ng of both the carnal and psych logical nature. Lang is downright seductive within the track's framework of cocktail-rock rhythms and languid violin passages. Highly sophisticated, yet wholly accessible, this gewill probably begin its life on triple. A and AC stations before making a possible transition to adventur-

ous top 40 playlists. By the by, be on the lookout for club-friendly remixes that could add to the single's shelf life

★ THE HIGH LONESOME True Believer (3.51) CCCRS-Stree Plunkett, Tom V WRITERS. The High Lonesome PUBLISHERS, Deuman, BMI South 1720 (00 res

Bouncy, roots-rockin' ditty seems customade for cranking at peak volume while eruisin' down the highway with your best buddies, Singer Larry Poindexter infuses the song with an urgent, engaging blend of romantic idealism and antay wanderlust that is complemented by tight, if some what sparse, instrumentation. Factor in a firm sing-along chorus and you have an excellent programming choice for triple-A formats. For those who care, the band's lineup includes popular "General Hospi tal" actor Jon Lindstrom on drums, but this one could easily be sold without exploiting that information. Check it out. Contact: 213-653-7727.

* HOWARO JONES New Song too bring Inted! WRITER H. Jones

Plump 6902 (CD cut)

as been 12 years since HoJo (as his die-hards fondly call him) howed with this guileless ditty aboot strolling down the sitive side of life's road. Stripped down to a bare piano/bongo arrangement from his new "Live Acoustic America" album, the song proves to have legs that easily withstand the close of the synth-pop trend that the original recording rode. A fond memory trigger, this song also leaves you hankering for new material from Jon which is actually due later this year. Con tact: 212-213-4545.

ROCK TRACKS

MINISTRY Lay Lady Lay 15-08 PUBLISHER By Sky ASCAP Ministry covers Bob Dylan's 1969 hit with a ferocious fary-and the result is sur prisingly good! Hypnotic guitar riffs swirl around Alain Jourgensen's guttered vocals. Modern rock radio programmers will probably jump on this one

COWBOY JUNKIES A Common Disaster (121) PRODUCÉRS. John Rease, Michael Immino WRITER M. Timmins

PLOS ISHERS, Pay Junk RANG Sones, ASCAN 4841 tota Unit go The Junksters set up house at Geffen and preview the imminent "Lay It Down album with typically subtle but surprising ly stylish mood-rock. Front woman Margo Timmins has developed into a mature vocalist capable of packing volumes of subtext and emotion into a single phrase She is backed by spare, almost numbing instrumentation that is led by needling guitar work and a steady toe-tapping est. The result is an appealing, hypnotic effort begging for immediate rock radio approval

BLAMELESS Town Clowns (3.14) PRODUCERS: Paul Kolderie, Sean Slade WRITERS- Blemelets PUBLISHER Windswept Pacific, ASCAF Atlantic 5197 cm

This U.K.-based foursome sounds nothing like Bush or Oasis, but U.S. fans of either of those overseas acts will probably welcome this latest rock entry: Blameless vocalist Jared Daley sounds like a cross between Sting and Eddie Vedder. This truck has already proved to be a U.K. indie hit, and U.S. radio's acceptance of Oasis may pave the way for the same success here. Taken from the album "The Signs Are All There."

HEATHER NOVA Maybe An Angel (3 50) PRODUCER, Salv Svi PUBLISHERS: Sig Lift/Camma Island, PRS Some modern rock programmers may need to glance twice at the packaging of this promotional disc to make sure it is not a new single by Belly. Nova's heavenly vocal sours over stunning rock orchestration, while a wall of guitars flutters along. Definitely angelic.

LOU REED Hookywooky (4:19) PRODUCER, L. Reed

WRITTR: L. Reed PUBLISHER Low Reed, BMI mer Bros. 8083 (CD promot Lou Reed gets loose and wild on his latest, oddly titled single. At one point, Reed with the song. Goofy but gallant rock from er/composer's upcoming album, "Set The Twilight Reeling.

PREACHER MAN I'm A Shotgun is the PRODUCER Daniel Wine WRITERS D. Wise, M. Bosch PUR ISHER Hard Production

Alterna-rock outfit wisely keeps the frills down to a minimum, choosing to let this as, well-crafted tune fully shine Singer Daniel Wise breathes an anchoring sense of reality into lyrics that aim to be gothically poetic and philosophically brooding Spare live-sounding instrumer tation is an added bonus that could make college and modern rock radio errogram mers take notice. Contact: 212-779-7977.

* THE THRILL CYCLE Honey Come Lately Inc PRODUCER WAY CANADIO

WRITERS Smith Rokoun New York Music Corp. 1001 (CD single

Band that features the nimble guitar work of John Rokosny of the Smithereens makes an excellent first impression with an instantly infectious toe-tapper that begs for airplay at modern rock and top 40 radio, Singer Sir Cariton J. Smith has a friendly demeanor, playfully darting around the track's springy rhythms and making the most of the song's lip-smack ing melody. This is power pop for the masses, but with just enough edge to avoid bucksliding into sugar sludge. Contuet: 919-649-2749

OISHWALLA Counting Blue Cars (a 20) PRODUCERS Phil Nicolo, Dehwella WRITERS: Alexander, Browning, Kolanek, Richards, Pen-

PUBLISHERS: Mono Ral/Bigger Than Peanut Butter, ASCAP A&M 0012 ton PO

Straight-up pop from the four Santa Bar-bara, Calif., natives, A slow build makes this track all the more rewarding, as lin gering vocals and an instrumental cadence are answered by a booming, inspirational refrain. Ripe and ready for airplay at modern rock radio. WHIPPING BOY Twinkle (She's The Only One For

Mel man PROGUCER Warne Livesey

WRITERS- M. McDonnell, F. McKee, C. Hassett, P. Page Columbia 7611 (ptr Servi) (CD grow Whipping Boy comes up with a macabre,

dark tune that belies its seemingly innocuous title. Unfortunately, the refrain plays as if on loop, droning to the point of aggra-RAP

DAS EFX Microphore Maci

PRODUCER, Parrish "PMD" Senior PUBLISHERS: Andre Weston Wilter

vey Ju/Straight Out Dis Sewer/Bee Mo Easy/ENH April EartWest 66020 tro Days Life in

With skill to kill, DAS EFX is back with a collaboration with Mobb Deep. On this cut taken from the act's current album, "Hold It Down," Simith bounces sounds from speaker to speaker with exceptional flair. High production value, however, does not detract from a sense of intimacy, The casual flow of the wordplay lends a feel of being right in the room with the DAS

RILLROARD FERRUARY 10, 1996

crew. No fat. All phat.

SINGLES: PCIS (b). Her release with the greatest chart potential CRITCS CHOCK (b). New releases, reportless of patential chart action, which the releven highly recommends because of their musical ment. NEW MOD NOTE INCRETE: Highlights sine was come to be used to be made to be made to be made to be used to b



MUSIC DOC MAKENTIE & COCOCI MILITEE

70 minutes \$19.95

Fans of Southern sospel music will find lots to rejoice about when they settle in with this hour-plus performance shot at a Selma, N.C., TV studio, Doc McKenzie who has been traversing the South and Midwast with his musical minister for more than two decades, shares his insights and inspirations throughout the

program, which includes the old favorite
"Your Blessing Will Come." Guest appearances by a cornucopia of East Coast performers including Angels Of Praise, the Fantastic Disciples, and Henryweights round out the proceedings in fine form. (Contact: 610-278-7240)

CHILDREN'S TIMON & PUMBAA'S WILD ADVENTURES

33 minutes \$12.99 Adventurous meer cat Timon and wart hog Pumbaa are the latest Disney char acters to migrate from a role in a bit movie-in this case, "The Lion King to their own video series. And in the trudition of their compades in animation from "Aladdin" and "The Little Mer maid," they do so amid the traditional Disney promotional fanfare. Disney is releasing a trio of "T&P" tapes this win ter with the possibility of more to come The videos, each of which include several episodes, also feature other "Lion Kino" friends and introduce a pack of

THOMAS THE TANK ENGINE & FRIENDS or Bay Ent 60 minutes \$14.95

The joy of lending a helping hand is the

focal point of this "greatest hits" video. which brings together a myriad of short vienettes from previous programs starring Thomas and friends. And unlike most previous "Thomas" releases, which generally comprise five to six episodes, this new title features 11 segments ranging from "Edward Helms Out" to ible In The Shed" to "Saved From Scrap"-at the same price. As the program proves, neither rain per snow nor dark of night can keep the animated engines from being there for one anothor and with more hang for the back the o provides a little help for retaders

HEALTH & FITNESS

PEDUCTION

Af minutes \$12.00 Supermodel-cum-actress I reland makes her second move into fitness video with two tapes: "Body Specifies" and "Stress Reduction And Body Strengthening." And after the 500,000-plus units her Total Fitness" has sold, there's no rea son not to expect big things from these titles as well. Target training is the ne of the game in "Body Specifics. which comprises toning segments for the abs. buns, and thighs, "Stress duction" is a kinder, gentler workout that combines flexibility, resistance training, and breathing techniques. Ireo appears twice daily on ESPN's "Bodyshaping"-includes her own words of wisdom in each tane

SPORTS

TORVILL & DEAN, FACE THE MUSIC PolyGreen Vide

91 minutes, \$19.95 The apropos lyrics to Foreigner's "Cold greet viewers of this montage of norformanene hu world noncerned ice incers Jayne Torvill and Christopher Dean. The due, which rose to international stardom more than a decade ago ade a Rocky-esque comeback at the '94 Winter Olympics that usually is

reserved for movies. A swirl of blackand-white interview footage and film culled from practice gives way to color clips from some of Torvill and Dean's proudest moments. The popularity of ice skating and dancing continues to grow with increased coverage on network TV and special-interest video shelves. This up-close and personal visit with two of the sport's reigning champs should perform weil

WORLD COMBAT CHAMPIONSHIP GRH Video Inc

120 minutes, \$19.95 Two hours in the ring with some of the world's most indestructible martial artists may seem a bit extreme to the carnal observer but for their dishard fan base it's just what the doctor ordered. Shot in October in Winston-Salam N.C. those chempionship metab es gather some of the toughest dude from around the globe. Their sport, which melds kick-boxing, kung fu, jujit su, savate, wrestling, and shoot fighting, is more succinctly called "reality-based combat" and includes lots of skin-to-skin contact and occasional blood spillage World Combat Chempionship" is not for the faint of heart but should draw a strong showing from martial arts

INSTRUCTIONAL

THE DRECHANCY MASSAGE VIDEO

36 minutes, \$24.95 Although it promines to be one of the nost exhilarating times in a woma life, pregnancy is rarely all fun and games for the mother-to-he. This video. which begins with a totally unne introduction by actress Teacy Nelson aims to relieve such nagging conditions as water retention, lower back pain, leg example names and constitution A cuteran massage therapist teaches the easi ly mimicked techniques in a group session, emphasizing the participation of the father-to-be and others close to the pregnont woman as well as answering commonly asked questions. The pass-along

potential for this title is high, making it a ood bet for retailers. (Contact: 408-622-Soon (

VIOEOACTION SECRY Video Pr 45 minutes, \$29.95

Subtitled "Your Guide To The New Social Justice," this intriguing, reflexive program motlights the various wave

activists can use the video medium to command a presence. Aside from run-ning through the basics of activism and some potential ways viewers can make their cameorders work for their cause, the program provides what its exectors view as clear-cut examples of the magic of video. Included are a woman who claims to have changed a state law via a video campaign, an activist who shut down a factory using his camera as a weapon, and more. Viewers will be the judge. (Contact: 408-622-9441)

COMEDY RICHARO PRYOR LIVE

78 missetus \$19.08

Comic actor Damon Wayans likely will do a bang-up job when he portrays Richard Pryor in an upcoming feature film, but as this classic video attests, there sin't nothing like the real thing MPI's reissue of this vintage Pryor performance proudly earns its oblig parental advisory sticker and all the

kudes it has picked up during the past 17 years. Filmed in 1979 in Long Beach. Calif., Pryor brings fans back to his prime years via a barrage of rude, crade commentary and his trodemark refreshing take on physical comedy. Poor health has kept the performer from making all but a few live appearances for quite some time, and this, video is an in-your-face reminder of the good old days.



Hybrid PC/Macintosh enhanced CD

The dark, somewhat cryptic interactive element of Voivod's new enhanced CD is an apt complement to the album's heavy metal sonic broodings. Without explan tion, the disc presents users a panel of illustrated images that look like medieval (or post-apocalyptic) glyphs. Clicking on these scenes reveals an sortment of material: song lyrics videocline of the hand at reheared and at rest, Voivod's World Wide Web address on the Internet, and a full-length video for "Insect," the album's first track. Original artwork by drum mer Michel Langevin enhances these details, providing an atmospheric thread of alien visitors and metallic ants throughout. Also present in the levent is an interactive sampling of some of the other bands on the Mausoleum label.

HIST ME AND MY DAD Hybrid PC/Mac CD-ROM

From the mind of prolific children's book author Mercer Mayer comes an intrigu-ing interactive adventure for young children. This rend-along CD-ROM bor many of the same successful elements of Mayer's previous interactive creation, "Just Grandma And Me," which remains one of the top-selling edutainment titles to date. Like the popular Broderbund "Living Book" series, this title contains various "hot spots" on the screen that bring humorous results with the click of a mouse. The persistent perticipant is rewarded on the final "page" of this sto-rybook adventure, which contains a 22minute animated children's video.



THE COUNT OF MONTE CRISTO By Alexandre Dumas

2 hours 38 minutes (abrideed) \$9.96 on cas

sette, \$11.96 on CO. Naxos Audiobooks' stated roal is to encourage people to try the classics, and is latest release achieves that goal admirably. Dumas' tale is of a promising young sailor framed by lealous enemies and thrown in prison for years; he escapes and embarks on a slow delicion scheme of pevence. Homewood's cultured British voice is suitable for the classic work: he reads with great drams and his French pronunciation is perfect. As with all Naxos releases, this one uses stirring classical music to create a dra-THE BURGLAR IN THE CLOSET

By Lawrence Block

3 hours (abridged), \$16.95. This thoroughly enjoyable audiobook is

part of Block's popular "Burglar" series, featuring the misadventures of Bernie Rhodenbarr, a hapless burgiar who invariably stumbles onto murder cases and has to solve them before he gets lamed for the crime. In this installment Bernie's dentist is angry at paying high alimony to his ex-wife. Crystal, and talks Bernie into stealing Crystal's iewels, But during the course of the burglary, Crystal comes home unexpectedly. Bernie uicidy hides in a closet, and, being Bernie, gets locked in. He's still stuck in there when Crystal is murdered. Award winning mystery writer Block reads in a likable, witty, and just slightly whiny a "why is everybody out to get me?" tone that's perfect for the schlemiel-like Bernie. Like the rest of the series, this is a fun, clever, highly entertaining mystery. Penguin has also published audios of Block's "The Burglar Who Traded Ted Williams," "The Burglar Who Thought He Was Bogart," and

ENCHANTED TALES By various authors

Burglars Can't Be Choosers

BMP LIG heur, 31 minutes (unabridged), \$24.95, This collection of four classic fairy to read by celebrities is a mixed bag. The undeniable highlight is Michael York's brilliant performance of Lewis Carroll's noem "The Hunting Of The Snark York's interpretation brings out every bit of absurd humor and irony in Carroll's words, and the whimsical voices he creates for the different characters are wonderfully comic. Jason Robards sounds like a kindly grandfather as he affectionately reads "The Elfin Grove by the Brothers Grimm, and Julie Harris gives a straightforward reading of Hone Christian Andersen's "The Nightingale The downside is Katharine Hechurn's formance of the Brothers Grimm's

The Bremen Town Musicians." One hates to criticize a legendary actress of Hepburn's caliber, but she is simply not od choice for audio. On this tap voice is so quavery her enunciation so garbled, that it is difficult even to make out what she is saying. Nor does she make any effort to differentiate the voices of the characters. Another negative factor is the price: Even though profits is audio will go to charity all of BMP's sudios), \$24,95 is still a hefty sum for such a short production BMP is considering rereleasing each of the stories as a separate book-and-tape combo for kids, and in that format it would offer much more value than this compliction

PRINT

VOODOO CHILD: THE ILLUSTRATED LEGEND OF JIMI HENDRIX By Martin I, Green and Bill Sienkiewicz muin Studio \$34 95 JIMI HENDRIX: THE COMPLETE STUDIO

RECORDING SESSIONS 1963-1970 John McDermott with Billy Cox and Little. Brown & Co., \$24.95 The corous of Jimi Hendrix seems

short as pored over these days as those of Ruch or Morart-if not the Beatles. From MCA's tantalizing Voodoo Soun" compilation of left over recordings to an ex-girlfriend's recent dubious claim to have been engaged to him, Hendrix redux runs the gamut from purposeful to pathet-

With "Voodoo Child: The Illustrated Legend Of Jimi Hendrix" and 'Jimi Hendrix: The Complete Studio Recording Sessions 1963-1970," we have well-meaning efforts at capturing the disparate sides of the visionary musician. "Voodoo Child" is a graphic biography that tells Hendrix's story comic-book style, mixing fantasy with fact. The book is attractively illustrated in dark, purplish tones, but its biographical speculation and reliance on the hippie mysticism of Hendrix's lyrics and on-stage patter



can be a mite tedious By far, the most fascinating eleme of "Voodoo Child" is the excluthat accompanies the book. Titled "Jimi By Himself: The Home Records ings," the disc features a half-hour of demos from 1968 with just Hendrix and his guitar. Complete with plug-in erackle miseues and abount endiness the tracks are rough and low key to say the least. But, inevitably, these versions of "1983 (A Merman I Should Turn To Be)," "Angel," "Cherokee " "Hear My Train A-Comin', "Voodoo Chile/Cherokee Mist." and "Gypsy Eyes" are soulful and bluesinfused Knowing the market for Hendrix

goods, it is hard to believe these home ecordings never surfaced before. Curiously, there is next to no information about how the tapes came to light or who owns them. "Jimi Hendrix: Sessions" is the

companies book to John McDormott's fine 1992 bio, "Hendrix: Setting The Record Straight" (Warner Books) which he wrote with Hendrix producen'engineer Eddie Kramer. The book gives us a generally complete insight. ul session-by-session rundown from Hendrix's days with such R&B veterans as Little Richard to his final efforts at Electric Lady. As with "Setting The Record Straight," Kramer's pert, generous input is vital.

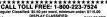
From the emphasis in "Sessions" that Hendrix was an absolute craftsman in the studio who was obsessed with the perfection of his performances, we can glean the ethical quandary presented by such albums as "Jimi By Himself." However much fun it may be for us to listen to in utero versions of "1983" or "Hear My Train A-Comin'," surely Hendrix the perfectionist is rolling in his grave. BRADLEY BAMBARGER

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EMI'S MAMONAS ON THE LOOSE IN BRAZIL

(Continued from page 1) lion-selling albums in Brazil are highly uncommon. Only three other albums sold more than 1 million

units in 1995

Luis Domingues, manager of São Paulo retailer/wholesaler CD & Cia., says sales of the Mamonas Assassinas album-of which his business sells 60,000 units per month-account for about 5% of CD & Cia.'s current income.

Domingues says that shortly after the album's release, the unexpected demand for the record caused his company to have a two-month back order with its retail clients. "EMI wasn't able to deliver the amount of units we needed," be says

Denise Romano, EMI's interna tional exploitation manager, concedes that the label was not anticipating a breakout hit from the group, whose name translates roughly to "killing giant tits" and which is known popularly as Mamonas. "We thought [the hand] would be

something quite underground-at heat a successful group-but never such a smash," says Romano. Romano says the album is so hot at radio that "we cannot decide anymore which track to suggest, because each station chooses its

favorite track, and some play many In December, radio-monitoring company Radio Link announced that five of the 10 most popular songs in Rio de Janeiro were by Mamonas Assassinas.

The album's first hit single, "Vira

Jones noted that between the last

convention and the current one, BMG

had 12 albums pass the 1 million mark

in unit shipments. Of those, six albums

hit 1 million, three surpassed 2 million,

and the three top sellers during that period were "Waiting To Exhale"

(more than 4 million shipped), Kenny

G'e "Miraeles" (more than 6 million)

and TLC's "CrazySexyCool" (more

Arista's "Waiting To Exhale" began

its three-week ride on The Billboard

200 as the No. 1 album during the week

of the convention, which helped set the

tone for the meet, according to Jones.

of BMG Distribution's No. 2 ranking in

"current" total market share for 1995,

as calculated by SoundScan, "We have

a respected catalog but not a big one.

so we can't win the total market chare

Jones also spoke of the significance

than 7 million).

(Continued from page 55)

BMG UNIT MEETS ON HIGH NOTE

Vira," is a near-pornographic rock parody of Portuguese folk rhythm o vira (the turnsround). The song's witty lyrics relate the story of a dull-witted Portuguese couple invited to a weird orgy, where they don't

know what's happening but still enjoy themselves. Marcelo Nascimento, program-

ming manager of national radio network Transamerica, says that in August, 18 of the 33 affiliate stations wanted to add "Vira Vira.": most of the rest said the lyrics were "too strong.

Nevertheless, the network opted to program "Vira Vira," and the song quickly became the No. 1 listener request. "We supported Mamonas from the beginning," says Nascimento, "because they fit the young, aggressive, unconformist spirit of the [network].

The recording prosperity of Mamonas Assassinas has boosted other facets of the five-member group's career. In less than five months, the hand's concert fees have soared from \$1,000 to \$50,000. A hit concert attraction. Mamonas employ masks and disguises while poking fun at a broad range of topics, from the environment to sexual mores. Perhaps most surprising is the fact that for a parody band, the band actually plays well. Mamonas currently perform six days a week through out Brazil.

Brazil's TV networks have also fallen in love with the group. The hand's colorful, humorous appearances are tailor-made romps for

game," he pointed out, "But to be the

No. 2 in 'current' market share is very

pleasing, because it says we are max-

imizing the new music we get, which

will have plenty to work with, thanks

to the labels it distributes, Jones said

"Arista continues to reach new and

higher plateaus, as does Jive and BMG

Classies. I think that will also be true

of RCA. The BMG family of labels will

tainment, one of the tchotchkes hand

shirt with the new BMG Entertain-

that gift is because we need everybody

across the company to be looking at

the entire forest," Jones said. "We

want them to see the broader market-

place and have them respond with a

"One of the reasons we gave them

To further promote BMG Enter-

give us plenty of opportunities

Going forward, BMG Distribution

is very meaningful."

ed out at the conver

ment logo.

broader effort."

domestic TV music programs. Mamonas' TV performances helped spark their dizzying ascent in popularity, as young children

embraced the group-even though they could not understand the adult nature of the hilarious banter-and were soon asking their parents to buy the album.

We're dressed like clowns, and we play around with the audience all the time, but I can't explain why so many small children like us so much," says Mamonas' front man/ main songwriter Dinbo.

Despite appearing on TV dressed as such characters as the Teenage Mutant Ninja Turtles, He-Man, Wonder Woman, and Mickey Mouse, the members of Mamonas Assassinas do not view what bas fueled their phenomenal success as an offcolor comedy sketch. They underscore intent of baying a serious musical career by refusing to tether the group's name to merchandising or consumer goods. From the beginning, there were

a lot of offers-children's games. Tshirts, shampoos, soft drinks, even a CD-ROM," says Mamonas' producer and de facto consultant Rick Bonadio. "The boys decided that if they began doing [endorsements]. they soon would be seen as everything but a musical group. It was Bonadio who agreed to cut

a demo tape at the insistence of long-time friend Dinbo. The group formed in 1989, when Dinho h up with bandmates Samuel Reoli (hass) and his brother Sérgio (drums), Júlio Rasec (keyboards), and Bento Hinoto (guitar). Bonadio says that no one seems to know how the group selected its curious moniker. Mamonas honed their craft in

bscurity until April 1995, when EM1 A&R director João Augusto listened to their demo. He later signed the group and arranged a showcase for Brazilian media. The rest has been phenomenal

history that eludes easy explanation, since few rock bands sell well in Brazil. Two possible reasons for the Mamonas' massive impact are that there is a huge market for musical satire that hasn't been explored by Brazilian labels and that the Mamonas are hona-fide stars for idol-starved children in Brazil, a country in which it is estimated that almost 45 million are younger than age 15.

Mysterious as their wild success may remain in Brazil, Mamonas Assassinas are now poised to con-

quer new countries. The group's songs are already being played on radio stations in Argentina. In March, Mamonas will embark on a promotional visit there

followed by a promo trip to Portugal There are no current plans to release the album in the U.S. In Portugal, "Vira Vira" is per-

ceived as a paean against govern ment corruption, although it is uncertain whether the song's wicked humor will be appreciated Asked if he is prepared for the

uncertain reception that awaits the band in Portugal, Dinho replies, "1 know we're going there; what I am not sure is that we'll manage to come back "

Assistance in preparing this article was provided by John Lannert.

od between its Seattle convention and its January 1993 meet, the company shipped 117 records that went over the 100,000-unit mark.

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DISTRIBS WELL-SUITED TO LISTENING STATIONS (Continued from page 59) Gullic says, "CherryDisc's 'Punk Rock aries and add titles that may not have been uccessful (before we had) the sta which would have inhe

Louis Mascolo, manager of Garden Views, a Northville, Mich., gardening store that also sells music, agrees with Landis. "I play my top 10 pieces on the store's

sound system, and there are 20 pieces on the station. So the station has increased sales in that I'm selling more music that I wouldn't necessarily want on the store's sound system," Mascolo says. Gullic ackls that listening posts, along

with exposing baby acts and building regional acts, also help compilation albums. been lost in the various artists section, blew out at Vintage Vinyl because of the listening post." Allen says ADA has also been able to

expose new acts, citing Sub Pop's Eric Matthews and Restless' Spain as big gainers since being placed in stations. "Titles that are not getting mainstr irplay or media attention, but are getting

[college radio] airplay or fanzine press are the projects that we see benefiting most from the listening stations," says Allen.

roaramming DIO PROMOTIONS NETWORKS SYNDICATION VOX JOX MUSIC VIDEO VIDEO MONITOR



Read This. KATT Oklahoma City recently hosted a rock auction to benefit the Oklahoma Literacy Coalition, raising \$12,000. Shown, from left, are morning show co-host Rick Walker, master of ceremonies Adam "Batman" West, and moming show co-host Brad Copeland

Telecom Bill Still In Congress

fairly compensated," Dole said.

If Congress is forced to return to the

drawing board with the bill, which has

taken lawmakers more than a year to

craft, the public will have to wait for a

number of new services. These include digital radio and TV and on-demand

subscription services for movies,

records, news, and data that would be

offered by long-distance telephone

companies entering the communica-

redraft the already wobbly communi-

cations bill is whether the government

should offer a free lease of digital spec-

trum to TV broadcasters or charge for

it, as the feds have done with all spec-

tra other than that reserved for broad-

ferees were still deliberating over the

final form of the bill, and it was still

unclear whether congressional leaders

dealing with the bill's final version are

willing to reopen the conference report

to revise the spectrum auction matter.

But at least three important lawmak-

ers have said they want the bill sent to

the White House as written, before the

the telecom bill, Rep. Thomas J. Bliley,

R-Va., says that the proposals for auc-

tioning of the six megahertz of broad-

cast spectrum would "wreak bavoc on

By month's end, House-Senate con-

At issue in this latest attempt to

urge you to pass it now."

tions marketplace.

upcoming recess. A sponsor of the House version of

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Prospect Of Digital Spectrum Auctions Causes New Holdup BY BILL HOLLAND is the specter of spectrum auctions for American television viewers and kill

WASHINGTON, D.C.-Conferees on Capital Hill have still not signed off on a final version of the giant telecommunications bill, despite the urging of President Clinton and congressional

The legislation, already passed by the Senate and House last year, now enters its second month of final deliberations in the new session.

A final vote on the bill is expected early this month, insiders say, and then will be sent to the White House for

The primary reason for the holdup

Recordings of on-air talent will also

digital TV channels. At this point, lawoff digital altogether, before it ever has makers are leaning away from revisita chance to get off the ground. ing the issue, but last month Sen. Robert Dole, R-Kan., called the current plan to lease digital spectrum to

Bliley's comments before the Virginia Assn. of Broadcasters Jan. 18 carry weight on the Hill; he is the nowbroadcasters without charge "corpoerful chairman of the House Commerce Committee. The bottom line is that spectrum is

He also disputes charges that broadcasters will be allowed to use the addijust as much a national resource as our national forests. If someone wants to tional spectrum free for nonbroadcast use our resources, then we should be purposes, such as commercial paging and telephone services. "If broadcast-Supporters of the present bill have ers use the new signal for something rallied, and in his State of the Union other than free-of-charge broadcast message Jan. 23, President Clinton services, they'll pay a fee for it-as they should," he says. Sen Ernest Hollings, R-S.C., and also urged passage of the bill as writ-ten. "It has broad support," he said, "I

Rep. John Dingell, D-Mich., also oppose the spectrum auction scheme. The National Assn. of Broadcasters at its board meeting in Los Angeles, designated the issue its top priority. In a Jan. 16 vote, the NAB declared its support for the bill as written, without the spectrum fee changes. In the vote, NAB members put aside concerns from smaller stations and affiliates regarding future network media con-

centration The industry says it has shouldered the cost of refining digital technology

for TV. The cost of converting, some say, could cost individual companies between \$8 million and \$10 million. The FCC has estimated that auction of reserved digital broadcast spectrum (and the return of analog spectrum, which would then be auctioned as well)

could bring as much as \$70 billion into the Federal Treasury. Challengers of free spectrum use argue that broadcasters will not only

broadcast advanced "free" digital TV but will also be able to offer up to five other services on the frequencies. including "pay" subscription services. Plans by lawmakers and adminis-

tration officials alike for broadcasters to pay for new digital spectrum have been successfully deflected by the broadcast industry for years. But the new flare-up caught lobbyists off

Museum Of TV And Radio Goes West L.A. Branch To Duplicate New York Archives

BY CHUCK TAYLOR

The vision of New York's Museum of Television and Radio to preserve and offer to the public classic on-air programming will extend a little farther with the opening of a Los Angeles

Set to unlock its doors March 18, the new branch will duplicate the archives of the east coast base in a redesigned, 23,000-square-foot former bank building in Beverly Hills, Calif.

"I think that it is particularly a priate that there be a Museum of Television and Radio in Southern California, from the standpoint of the radio community, since Los Angeles is the No. 1 revenue market in the country. says Norm Pattiz, a trustee of the museum and chairman of Westwood One and the MT&R Southern California Radio Advisory Board, "We're now in the No. 1 and No. 2 radio markets. with exactly the same material available at both museums."

The collection includes more than 75,000 TV and radio programs and commercials. The 20,000 available

radio programs span the medium's 75year history, comprising news and public affairs, documentary, comedy, drama, the performing arts, children's and sports programming, and acclaimed commercials. The L.A. facility also includes a

state-of-the-art radio studio for live broadcasts, a 150-seat theater with satellite link-up, a memorabilia store, and an information center.

be represented, including Southern California personalities Wolfman Jack. Casey Kasem, Rick Dees, Robert W. Morgan, and Hunter Hancock. In addition, the region's stations will be immortalized with archive recordings of the predominant formats heard in Southern California. museum's building was

(Continued on next page)





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1	1	1	13	ONE SWEET DAY MARIAH CAREY & BOYZ II MEI 7 Angle of No.
2	2	2	38	AS I LAY ME DOWN SOPHIE B. HAWKIN
3	4	4	17	BLESSEO + ELTON JOHN
4	3	3	27	BACK FOR GOOD ◆ TAKE THA
5	6	8	26	TIL I HEAR IT FROM YOU ◆ GIN BLOSSOM
6	7	7	26	ROLL TO ME + DEL AMITE
7	5	5	14	YOU'LL SEE MADONN MAJORES 12719 WARNER EROS
(1)	11	13	17	BREAKFAST AT TIFFANY'S DEEP BLUE SOMETHING
9	8	6	30	ONLY WANNA BE WITH YOU + HOOTIE & THE BLOWFISH
10	9	9	33	KISS FROM A ROSE + SEA
(11)	13	12	18	NAME ♦ G00 G00 00LL
12)	14	15	11	MISSING • EVERYTHING BUT THE GIR
13	10	10	15	EXHALE (SHOOP SHOOP) • WHITNEY HOUSTON
(14)	15	14	15	TIME ◆ HOOTIE & THE BLOWFIS
15	12	11	36	RUN-AROUND ♦ BLUES TRAVELE
16	18	18	10	DON'T CRY + SEA
<u>m</u>	19	25	3	JESUS TO A CHILD ◆ GEORGE MICHAE
18	16	17	23	CARNIVAL NATALIE MERCHAN
19	21	23	6	ELECTRIC DATE OF E MELISSA ETHERIDG
20	17	16	24	RUNAWAY JANET JACKSO **JANET JACKSO
	-	-	-	WONGER
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1	31	33	3	SO FAR AWAY LANA ALSOM CUTIATIONTO ROD STEWAR
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29	30	40	3	PROMISES BROKEN ◆ SOUL ASYLUI COLL MBIA 76015
30	38	-	2	NOBODY KNOWS • THE TONY RICH PROJECT LPRICE 2-41 ISINFASTA
31	28	27	17	I WILL REMEMBER YOU ◆ SARAH MCLACHLA
_				* * * HOT SHOT DEBUT * * *
32	HE	#▶	1	HOOK ♦ BLUES TRAVELE
33	33	34	4	INSENSITIVE AMM 561274 AMM 561274
34	35	35	п	HANO IN MY POCKET MAI(INS.A. H. IM. CYCLEGINISE
35	32	33	23	FOREVER TONIGHT PETER CETERA & CRYSTAL BERNAR
36	36	37	5	A LOVE SO BEAUTIFUL MICHAEL BOLTO
37	34	32	9	(YOU MAKE ME FEEL LIKE) A NATURAL WOMAN CELINE DIG
(38)	NE	H Þ	1	SOMEWHERE PHIL COLUM
39	NE	H >	1	THE WORLD I KNOW COLLECTIVE SOL
40	40		16	ANTS MARCHING + DAVE MATTHEWS BAN

Tracks showing an increase in detections over the previous week.	regardess of o	hart movement.	Avroover awards
those records which attain 600 detections for the first time	do avadability	¢ 1996, Birboi	ed BPI Commune

		H	BI A	BULI CONTEMPORARY RECUK	KENI
1	-	-	1	EASTWEST 64384 EEG	◆ THE REMBRANDTS
2	1	-	2	I CAN LOVE YOU LIKE THAT BUTZY 87134 MILANDO	♦ ALL-4-ONE
3	2	1	8	IN THE HOUSE OF STONE AND LIGHT	MARTIN PAGE
4	3	2	12	I KNOW COLUMBIA 77750	DIÖNNE FARRIS
5	4	3	24	YOU GOTTA BE 550 MUSIC 77551	◆ DES'REE
8	6	5	46	ALL I WANNA OO AAM 580702	◆ SHERYL CROW
7	7	8	12	I'LL STAND BY YOU SHE LEIGOWERNER EROS	◆ PRETENCERS
8	5	4	18	HAVE YOU EVER REALLY LOVED A WOMAN'S	
9	9	6	3	I COULO FALL IN LOVE DM LATIN ALBUM CUT-EM	◆ SELENA
10	8	7	43	COME TO MY WINDOW SLAND 858028	MELISSA ETHERIDGE

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

Radio

'World Chart Show' Coming To U.S.

Countdown Already Heard In 60 Nations, 27 Languages ■ BY CARRIE BORZILLO

LOS ANGELES-Now that it has conquered the world, Radio Express is aiming its sights on America via the weekly syndicated program "The World Chart Show."

NETWORKS & SYNDICATION

In foreign territories, the four-hour countdown has landed on 350 stations in 60 countries in 27 languages with 90 special correspondents-all in a mere 12 months The show was created by Ron Jacobs

and Tom Rounds, the former Watermark executives behind the famed "American Ton 40." Their next goal is to spread the word about the program to affiliates across the U.S. Executive-produced by Rounds and

WORLD

hosted by Adrienne "Ace" Walker and Joe Cipriano, "The World Chart Show" debuted Feb. 4, 1995, on fewer than 100 stations in six languages (Bill-

board, Jan. 14, 1995) Top 40 and hot AC outlets are the target for the show, which is compiled from playlists from 200 stations and offers a sampling of the higgest songs worldwide.

Jacobs, president of Radio Expres claims "The World Chart Show" ranks No. 1 in its time slot in Germany, Italy, Mexico, Russia, Hungary, Poland China, Spain, and various Canadian The first U.S. affiliate is hot AC

WPNT Chicago. "It's a unique show that may provide some interest for American audiences," says WPNT PD Lorrin Palagi,

"I love the other countdown shows but this was a unione apportunity They had a real good run with 'American Top 40.' Now, let's see if this one has the same kind of legs that 'AT40' had

Radio Express decided to wait until there was a demand for "The World Chart Show" before going for U.S.

"We've received E-mail from all over. We got one from a guy in Seattle saving that he heard the show in Vancouver when he was vacationing and wanted to know where he can hear it here," Jacobs says. "Then there was one from Minnesota from a kid who goes to school in Thailand and heard it there and missed it when he came

Armed with many more respons like that, Jacobs says the company decided it was the right time to test American waters with the show. Jacobs isn't concerned about the

competition with other chart shows such as "Rick Dees' Weekly Top 40," which Radio Express distributes out-side of the U.S., or Westwood One Entertainment's "Casey's Count-

Both of those shows count down the top songs in America, whereas "The World Chart Show" countdown differs

WALKER & CIPRIANO

because it takes playlists from around

"Those shows also run internationally, and in some cases, we're on the same station as one of them," Jacobs says. "Some stations here even run Rick Dees twice, so our show is also good if a programmer doesn't want to

repeat a show." Here's a sampling of what "The World Chart Show" sounds like: Mariah Carey & Boyz II Men, "One Sweet Day"; Everything But The Girl, "Miss-ing"; Oasis, "Wonderwall"; Michael Jackson, "Earth Song"; the Goo Goo Dolls, "Name"; Joan Osborne, "One Of Us"; Whitney Houston, "Exhale (Shoop Shoop)"; the Beatles "Free As A Bird"; TLC, "Diggin' On You"; and

Ace Of Base, "Beautiful Life." For added flavor, the show spot-

lights indigenous hits from various countries, such as the Taiwanese rap song "Everybody Comes To The Elec-tions," and "Varumees" from Estonia's Boriss Gorsky.

Other features include "Border Breakouts," in which one of the 90 correspondents talks about what is happening in his or her neck of the woods, and "Green Notes," in which celebrities give environmental tips.

One thing that Jacobs has noticed in the past year is that "music seems to be tightening up around the world." "When we started, Sheryl Crow

would be on the countdown for 27 weeks, because it would break in one country then another," he says, "Now, hits are spreading faster; it's not as stretched out. The whole thing about the global village is really happening."

MUSEUM OF TV AND RADIO GOES WEST (Continued from preceding page)

redesigned by architect Richard Meier and offers an array of interconnected spaces designed to accommodate both the public and private functions.
"What it will reflect is what we like

to refer to as 'a museum without walls," Pattiz says. "This isn't a place where you walk in and see exhibits hanging on the wall. This is an electronic museum, so the ambience really reflects the fact that TV and radio programs can be accessed and listened to in a state-of-the-art environment.

The museum's first radio exhibit will be a salute to rock'n'roll radio. The show will be based upon an exhibit cur rently running in New York but will have a California spin.



Army and Lego for the 10th annual Kiss 95.7 Lego Construction Zone. More than 800 families showed up at the University of Hartford Sports Complex to donate \$5 and build Lego models, which were then judged for creativity. The promotion raised \$3,000 for the Salvation Army.

or Atlantic recording artist Tori Amos, her new album, "Boys For Pele," was a reclamation of things feminine and forgotten. "I had to go back into the bloodline of womanhood to reclaim parts of me, so I went back into the bloodline of the piano to the harpsichord, Amos explains, "I wanted to break free with an

instrument that hadn't been freed. "I wanted to get to know the harpsichordwhere it's been and what it can say," Amos continues. "Then I wanted to take it farther, you know, like, 'Come on, baby, put on a red dress and

let's roll." The percussive sounds of the harpsichord help set the tone for the rhythms on such tracks as the galloping "Caught A Lite Sneeze," which is at No. 22 on Modern Rock Tracks this week. The song marks Amos' fifth appearance on the chart. "God," from her 1994 album "Under The Pink." hit No. 1, and the follow-up single, "Cornflake Girl," peaked at No. 12. From her '92 Atlantic

THE MODERN AGE -



debut album, "Little Earthquakes," Amos charted with "Silent All These Years" and "Crucify." Amos says "Boys For Pele" traces a young

BY BRADLEY BAMBARGER woman's realization that she can't seek affirmation of her femininity from men. "After drinking enough boy blood, you realize that you need to get

validation of yourself within yourself," she says.
"In 'Sneeze,' the character realizes that her romantic relationship isn't butter, it's only mar-garine," Amos adds. "So she knows it's over, but she can't give it up-she's addicted. She's still crawling on the floor, waiting for the phone to

"I've been playing music since I was 2 years old, and there have been times when the musician in me was beyond the woman. But I've been catching up. The process has been like a little camping trip I've taken on my own. It's not anything anyone can do for me."



Week of January 21, 1996 O Anywhere is / Enya @ Power Of A Woman / Eternal The Free As A Bird / The Beatles @ Mr. Jones / Dar Ol Mr. Hair © Exhela / Whitney Houston @ One Sweet Day /

Marsh Carry & Sevy II Mee D Jeckson Connery / Ben Folds Five ® Secución Life / Ace Of Base @ Diggin' Dn You / TLC @ Jesus To A Child / George Michael

@ Like Marvin Baye Said (What's Going On) /

Speech O Kns / Puth Austin @ Vertigogo / Combustible Edin @ I'll Always Be Around / C + C Music Fectory Featuring A.S.K. M.E. & Vic Black

Tes / McAimont And Bud @ You'll See / Medee @ Toke Cover / Mr Sea Runaway / The Corrs
 Te Love You More / Celine Diar

@ Hey Lover / L.L. Cool J C) Teffy (Loss Losb And New Done (9) Shy Ray / Dues Kins

(9) I Need To Re In Love / Comentary @ Lume / The Presidents Cf The United States Of America

C Hayren For Everyone / Queen @ Something So Right / Annia Lennox Featuring Paul Simon @ Remambering The First Time / Simply Red

Toha Noha / Secred Sout 1 Bot ld / Pearl Jam @ Evergreen / My Little Love S Love City Greave / Love City Greave

S Toumetaku Shinaide / Mwwa Yeshide @ Good Sweet Love" / Lauchia Lau And Michie One

@ Scatman / Scatman John Merven / Sole

Statutament / Maki Observe @ While The Earth Sleens / Peter Gabnel With Deep Forest

@ Rock With You / Quincy Jones E Moonlight / Strag @ FE Se There for You / The Sembrands @ Walk This World / Heather Nevs (9) You Remind Ma Of Something / B. Kelly

O Dancing Queen / P @ Soldeneye / Tins Turner @ Steven' Alive /

@ Dominique / Scear Plus (2) New Are Not Alexa / Michael Jackson

69 Guts Daze / Uffule tions can be beard o "Sannorn Boar Tokin Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM In TOKYO

81.3FM J-WAUE Station information available at: http://www.infojapan.com/JWAVE/

Billboard, FOR WEEK ENDING FEBRUARY 10, 1996 Album Dook Trooks

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2	2	2	10	I GOT ID	PEARL JAM
3	3	1	22	CUMBERSOME AMERICAN STANDARD	◆ SEVEN MARY THREE MANUFITHATIANTIC
4	4	4	12	GLYCERINE SUTTEN STONE	BUSH TRAUMAINTERSCOPE
(5)	5	7	10	1979 MELLON COLLIE AND THE INFINITE SADNESS	◆ SMASHING PUMPKINS
(6)	8	8	8	SEE YOU ON THE OTHER SIDE	OZZY OSBOURNE
1	9	12	. 8 -	HEAVEN BESIDE YOU	◆ ALICE IN CHAINS COLUMBA
8	6	6	10	WAITING FOR TONIGHT TOM PE	TTY & THE HEARTBREAKERS
9	11	. 14	8	SANTA MONICA (WATCH THE WI	TIME REPORT CAPITOL
10	10	9	11	COVER YOU IN OIL	◆ AC/DC EAST-WEST-SEG
(II)	15	20	6	WONOERWALL INHATS THE STORY MORNING GLORY	◆ OASIS EPIC
(12)	14	15	9	IN THE MEANTIME	◆ SPACEHOG HRISRESTG
13	7	5	19	MY FRIENOS ONE HOT MINUTE	◆ RED HOT CHILI PEPPERS
(14)	17	18	7	BRAIN STEW/JADED	◆ GREEN DAY PEPRISE
15	12	10	16	DEJA VOODOO LEGISTIËR HEROITS	KENNY WAYNE SHEPHERD
16	13	11	23	NAME A BYY NAMED GOO	◆ GOO GOO DOLLS MITTAL DI POSTINATIVA RECIS MITTAL DI POSTINATIVA
11)	20	25	3	* * * AIRPO	
18	18	19	7	PROMISE	◆ VICTOR ATLANTIC
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(22)	25	N Þ	1.	FOLLOW YOU DOWN CONGRATULATIONS YM SGRRY	◆ GIN BLOSSOMS
0	25	35	3	FOLLOW YOU DOWN CONCRATURED ON SCIENT NATURAL ONE PROSS SOUNDERACK	◆ FOLK IMPLOSION
(23)	36	_		NATURAL ONE	◆ FOLK IMPLOSION LONCONISLAND RED HOT CHILL PEPPERS
24		_	3	NATURAL ONE "KIDS" SOUNDTRACK AEROPLANE	FOLK IMPLOSION LONGONISLAND RED HOT CHILL PEPPERS MANNER BEOS SILVERCHAIR FINE
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Billboard. FOR WEEK ENDING FEBRUARY 10, 1996 Modern Rock Tracks

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1	1	1	12	* * * NO. WONDERWALL	1 * * * 7 weeks at No. 1 * OASIS
2	2	2	12	1979 MELICA COLUE AND THE INFINITE SACRESS	◆ SMASHING PUMPKINS VIRGIN
3	3	3	14	GLYCERINE	♦ BUSH
4	5	7	8	BRAIN STEW	◆ GREEN DAY
(3)	7	8	14	SANTA MONICA (WATCH THE WO	RLD DIE)
6	10	14	6	IRONIC PAGES OTHER PLL	ALANIS MORISSETTE
7	8	6	13	THE WORLO I KNOW	◆ COLLECTIVE SOUL
8	4	4	10	1 GOT ID	PEARL JAM
9	6	5	17	NATURAL ONE	 ◆ FOLK IMPLOSION LONDON/ISLAND
10	11	11	10	IN THE MEANTIME	◆ SPACEHOG
11	9	9	16	CUMBERSOME	SEVEN MARY THREE MAMMOTHATIANTS
(12)	13	12	7	NAKEO A 501 NAMED 000	
(13)	12	10	13	JUST A GIRL	◆ NO DOUBT TRAUMANTERSCOPE
14	15	24	5	HEAVEN BESIDE YOU	◆ ALICE IN CHAINS
(15)	17	23	3	AEROPLANE	REO HOT CHILI PEPPERS
16	NE	w Þ	,	FOLLOW YOU DOWN	WER★ ★ ★ ◆ GIN BLOSSOMS
17	16	15	10	MIGHTY K.C.	◆ FOR SQUIRRELS
18	14	13	9	RUBY SOHO	SSO MUSIC RANCID
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BILLBOARD FEBRUARY 10, 1996

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WYNY: More Than Just A Format Flip; Bubba The Hero In Helping Avert Suicide

WHY'N'WHY: A lot of questions remain, but there's at least one break in the long and winding tale of Evergreen's achin' New York country outlot WYNY.

By Monday (5), the station will indeed drop the format, to be followed by several days of stunting. Word is that on-air staffers have already been handed pink slips.

Meanwhile, Steve Rivers, whom Evergreen recently inherited in its Pyramid acquisition, will be somehow involved with the new WYNY. His current working title is chief programming office: It's still unknown whether the station will evolve into dance-leaning top 40, 70s, or yet another rock format in the Big A. But get this: The hottest



At deadline, legislation that overheads the nation's telecommunications laws was ready for final approval by Congress after Senate Majority Leader Robert Dole, R-Kan, decided to drop demands that would here made brandensters pay for new digital TV spectrum

licenses (see store, page 73).

The House of Representatives was voting Feb. 1 on the final conference version of the hill, which consolidates. House and Senate versions. A Senate wote, expected before the weekend, could send the measure to the White.

House.
The bil deregulates all areas of the communications inclusively and would completely eliminate radio national-ownership caps. It would, however, restrict radio owners from purchasing more than 20%-45% of stations in individual markets, based on a sliding FCC scale.

newsline...

BARRY MAYO has entered into an exclusive agreement with ABC Radio Net-

works to "help further [its] dominance in urban programming." He has served for several years as a consultant for the network's R&B adult for-

R.J. CURTIS, former KZLA Los Angeles PD, joins After MidNite Entertainment in the newly created operations manager position.

KEVIN STAPLEFORD, who has worked with the modern rock format for 13

years, has formed KDK Media in San Diego. The consultancy will focus on

alternative music programming and imaging. Stapleford programmed

ly acquired by Trumper Communications. He exits the same job at WTDR/WLYT Charlotte, N.C., which Trumper recently sold.

JACK ALIX, OM of "70s gold WXTR (Xtra 104) Washington, D.C., adds OM responsibilities for ton 40/adult WMXB (Mix 103.7) Richmond. Va.

STATION SALES: WWW/WDFN Detroit from Chancellor (once it com-

pletes purchase from Shamrock) to Evergreen for \$30 million; KYBG/KNRX Denver from Century Broadcasting to EXCL;

KKND/KMXZ/KKHG Tucson, Ariz., from Apogee Radio Limited Partnership I to Journal Broadcast Group for \$16 million.

KIFM San Diego from KIFM Broadcasting to Jefferson Pilot Communications; WHLX Wheeling, WVa., from Bethlehem Radio Inc. to Osborn Communications for \$800,000.

PAT REEDY becomes GM of KISN-AM-FM/KUMT Salt Lake City, reco

mat, the Touch, and will continue to consult KRBV (V100) Dallas

rumor around is that WRCX Chicago morning madman Mancow Muller will be simulcast on WYNY (Coinci-



by Chuck Taylor with reporting by Douglas Reece

dentally, both Evergreen stations' frequencies are 103.5.) Nobody's saying whether he's there for the long term or whether it's part of Evergreen's effort

to further exacerbate the issue.
It should be good, clean fun to hear
what Howard Stern has to say about
sharing the airwaves with Muller in his
home base, given Stern's past struggies in securing a frequency in Chicago. (Speaking of, The Chicago Sun
Times reports that Stern may end up
on modern WKQX (Q101) there. He's
currently beard on crosstown Infinity-

owned AM WJD.)
Only one thing's certain: You can bet that any radio pundit within range of WYNY's 5,800 watts will have an ear glued to the radio through the coming week—and then beyond to see if there's a scramble to give country its due elsewhere in the market. Gee, this

is more fun than Christmas.
WFLZ Tampa, Fla., syndicated personality Bubba The Love Sponge is soaking up all sorts of rah-rah press following efforts that probably saved a listener's life. A woman named "Morgan" phoned Bubba's show Jan. 26, saying she was paining to commit suicide by channeling carbon monoxide into her parked truck. She called to hear "Two Of Hearts," the 1986 dance hit by Stacey Q. Bizurre in itself.

by Stacey Q. Bizurre in itself.
When abe hung up, before Bubba
could convince the woman to shut off
her truck, another listener recognized
Morgan's voice and called the station
with her phone number. Police then
traced her address, went to her home,
and, sure enough, found Morgan
unconscious in her garage behind the

wheel.

While Bubba told a local newspaper
that he was a nervous wreck, Morgan
is expected to recover and was being

is expected to recover and was being taken care of at a local hospital. Get this one: R&B WAMO Pitts-burgh and modern rock WXDX of sub-burgh and modern rock WXDX of sub-urban Pittsburgh will swap frequencies pending a deal that brings WAMO owner Sheridan Broadcasting \$10 million for the exchange, and a better signal for WXDX owner Sect Commission of the control of the sub-burgh will be sub-burgh with a sub-burgh will be sub-burgh with a sub-burgh will be sub-burgh with a sub-burgh will be sub-burgh with a sub-burgh will be sub-b

Sheridan chairman Ronald Davenport says the transaction will allow the company to pursue the purchase of additional stations in high-density

PROGRAMMING: MOTOWN PHILLY Longtime modern rock WPLY (Y100) Philadelphia PD Garett

Michaels has been named PD at similarly formatted WHYT Detroit (Planter 96.3), replacing Rick Gillette. Michaels, who starts Feb. 12, will focus first on a new morning show. Alex Tear, who was acting PD, will remain music director. The station will continue in its modern direction. At Y100, assistant PD Chuck Tein is named acting PD

Chuck Tisa is named acting PD.
After a year back at the helm of
R&B oldies WGCI-AM (Dustyradio
1390) Chicago, PD Mike Watkinareturns to Atlanta for family reasons.
Watkins helped the 5,000-watt AM get
its best-ever numbers this fall.

Gary McCartie, who's overseen programming as operations manager at Washington, D.C.'s country WMZQ-AM-FM and jazz/AC WIZW/WBZS, exits. Interim PD is AFD/MD Mac Daniels. PD Steve Kosbau hangs on at WiZW. Frank Holler is out as longtime PD at WDRC Hartford, Com. He was

at WDRC Hartford, Conn. He was responsible for the station's shift to oldies in the '80s.

FORMATS: CAN'T BEAT THE BEAT

So how long did the AM format battle between new R&B outlet WTKT (the Beau Lextington, Ky, and incumbent WNVL (Power 1250) iast? Less than a month. WNVL has announced that it will go gospel by the time you read this. PD Mightly Mike stays in place, with some help from morning goupel host the Rev. Raymond Ross. The station will keep the Power 1250 elegan.

AA WTMX (Mix 102) Chicago continues its segue from AC to a moderate leaning approach along the lines of KYSR (Star 98.7) Los Angeles or KYSR (Star 98.7) Los Angeles or KYMB-FW (Star 100.7) San Diego, the station has started billing itself as Tioday's rock mix* and is running promos aimed at crosstown modern WKOX (Q010).

WXTU's O'Neal Succeeds By Picking Up The Tempo

THANKS TO A 4.7-5.3 12-plus surge in the fall Arbitrons, WXTU is top five in Philadelphia for the first time since spring 1993. PD Kevin O'Neal, who arrived last March, credits a new aggressiveness at the country station.

Although it has been a 4-5 share radio station for several years now, WTU spent much of its decade-low, WTU sapent much of its decade-low languishing in the ratings, despite having no format competition O'Neal says that's because WXTU "has been that laid-back, nonaggressive kind of station for

12 years and has never seen the kind of success is should have seen." His predecessors, O'Neal says, programmed the station to be "conservative. The tempo was medium to downtempo, and there wasn't any excitement. I caree in and redid all the programming to more of a top 40 approach." The sta-

tion's pace is now what he considers "medium to uptempo," with usually no more than two ballads an hour. As part of an overall

plan to turn the stables into what the PD calls 'n high personality perfile-type station with a lot of enter-tainment value, 'n leaded such features as a bunchtime 'Ret Country Cale' show, a "He S A Re' Seature, and Lime, O Neal says, WXTU became 'extremely aggressive in the market-place,' with stadfers showing up at near-year the plant of t

The first of the control of the cont

WITU has the No. 3 morning show in the market, with a 64 share, (Only NT KYW and WYSP's Howard Stern ranked higher in the fall book.) In 18-34, WXTU is ranked No. 10 and has grown 30-4.5 from last spring. In 25-64, the stato is ranked No. 6 and has edimed 6.0-66 from the spring book. O'Neal believes the station still has plenty of growth potential and can be a top three radio station 12-bylas and 25-54.

Another ratings success story is the station's 6-month-old Sunday morning "Country Classics", hosted by Bill Quian. That show, which focuses on the Ros, is the No. 1 masic program in its duypart, with an asserge quater-hour came of more than 35,000 listeners.
According to O'Neal, WXTU does not focus asoly on country masic but seeks out things that fit the lifestyle her the authence. For instance, staffers here have the country of the staffers here in the staffers here authence. For instance, staffers here were the staffers here authence. For instance, staffers here

booked comedian Bill Cosby, magician David Copperfield, or regional politicians when they are in town.

The station also has begun covering NASCAR racing, something that mover been done before in Philadelphia radio, and uses telemarketing direct at offices to bed up at-work listening. In a summer book contest in which atwick listening who will be a summer to book contest in which at rould call in to win \$1,000. O'Neal says the winner called 70% of O'Neal says the winner called 70% of

BIIIDOORD BROADCASTER
OF THE WEEK

KEVIN D'HEAL
Program Director

the time Musically, O'Neal says, "we've become more of an uptempo. recurrent-driven station." The mix is currently 40% currents, 40% recurrents, and 20% gold, which goes back to the '80s. "People still want to hear Tennessee River' and 'Mountain Music, O'Neal says. "[But] from a current stand. point, we are exposing more new music than

WXTU is still conservative on some records ("We're slow to work that [new stuff] into the mainstream of

the format," O'Neal admits), but he cites Jeff Carson, Terir Clark, Emilio, and Lanestar as artists he begun playing out of the box. "We've become very aggressive in the new-music arena," he says. "We even have a new-artist category," which gets records spun 5-10 times a

In addition to its programming, O'Noal believes with's research was not always due right, which is why such a straight and the right, which is why such a straight and crystal cities and crystal cities and crystal cities and crystal copies used to test with the vacced to talk to with the research here. See that the contraction of the station. "The exclusive came on WXTU in the last three to four years has been declining, Westspaped that. We went in and released all of our musical sugainst our core listener. Hather than with Fig. 2.

"Users of [WXTU] want to hear the big country core acts," he says. "We found that those big artists like Alan Jackson and Brooks & Durn, they flat out love." But WXTU is also a station where a record like Juice Newton's "Queen Of Hearts" might pop up. O'Neal has spent most of his life in radio, beginning at WLLY Wilson, NC.

ratho, beginning at WLLY Wilson, N.C., a station owned by his father. After FD stints at WPAP Panama City, Fla., WYRG Gaineaville, Fla., WRNS Cosstal, N.C., WBIG Greensboro, N.C., WOKY and WML Miltwaukee, and WSM-AM-FM Nashville, he opened his own consultancy. Two years later, he accepted the bot at WXTU.

Because he has worked for WXTU parent Beasley Broadcast Group several times before, O'Neal says company executives "know the type of radio that I do is an aggressive, uptempo country station. We're doing that here."

BILLBOARD FEBRUARY 10, 1996

XTRA (91X) San Diego.

Music Video

Carman Longform Is A 'R.I.O.T.'

Christian Artist Mixes Story Line With Videos

LOS ANGELES-Christian recording artist Carman is enlisting the help of Hol

lywood talent for his first movie-like music video longform. Actors Bo Hopkins ('American Graffiti"), Sam Jones ("Flash Gordon"), and Mike Malota ("Don Juan DeMarco") join

actress Teri Copley (TV's "We Got It Maid") in "R.I.O.T.—The Movie, Part I." The video which is being released Feb. 22 by Sparrott Communications Group. will retail for \$19.98.

Unlike past music video releases by the artist, all of which have been certified either gold or platinum, "R.I.O.T." blends together an ambitious story line with "I've always wanted to do Christian

movies. That's been my desire from the beginning, and it shows up in a lot of the story/song [videos] we've done," says Carman. "It will be just as if you're watching a movie on TV, but instead of cutting to a mmercial, we cut to music video." The "R.I.O.T." plot line follows an

urban police officer (Carman) who leaves the city in an effort to protect his family from violence and street gangs. Even so. Carman is confronted with the same issues in his new rural environment. A cliffhanger ending leads into pre-view scenes from "R.LOT.—The Movie.

Part IL" The second video will bow in Each 55-minute tape contains four videos that make up approximately 20

minutes of the entire program. Clips will come from songs on Car-man's "R.I.O.T." album, which was released Oct. 31. Tracks given the video treatment include "R.I.O.T," "Step Of

Faith," "No Monsters," and "God Is Exalted." The "No Monsters" video, which also promiered in the contemporary Christ-

ian market on Halloween, features dark imagery showing eerie creatures that

At least one programmer has passed on "No Monsters." Graham Barnard, manager of programming at Z Music Television, the only 24-hour national Christian music video channel, says that while he acknowledges Carman's drawing power, the station has refused to air

some of the artist's clips because of their a special tin, and other Sparrow products "Carman is not one for subtlety, and he is very basic and direct in that he conveys

a portrayal of a literal heaven and hell in some of his videos," Barnard says. "A lot of his videos that we don't run have [frightening images] that por



stream audience expects from our channel.' Barnard says that the station

may play other clips from "RLOT" and that the video release will be covered on Z Buzz, which is the station's music

Kyle Fenton, director of national pro motions at Sparrow; says the next clip to be serviced to Christian outlets will be the country-flavored "Step Of Faith," which will be released sometime in February. The elip guest-stars country music's Ricky Skaggs.

At retail, Sparrow will support the project with a campaign that includes coupons and point-of-purchase displays. According to Jenny Lockwald, VP of marketing at Sparrow, the video will be stickered with an instant \$3 discount at participating retailers during its initial

It will also be bundled with a coupon book that offers discounts on various Carman merchandise, including back catalog titles, Spanish-language albums, lim-ited-edition "R.I.O.T" tapes packaged in

Sparrow will emphasize the movie aspect of the new release by distributing giveaway movie-style poster displays to the Christian Bookstore Assn.

"Carman's past tapes have all been compilations of music videos," says Lockwald. "With this one, we are going to use some of the same [marketing] methods. We know the fan base is there and they want his stuff, and they know he's going to do music video. The spin is turning that desire toward the movie aspect of the project.

Lockwald also says that future marketing plans will probably involve secular retailers, including retail giant Wal-In spite of his successful track record,

Carman says the videos, which cost "hundreds of thousands of dollars" to produce, rarely return a large profit.

There have hardly been any proceeds [from the videos], because they're so expensive that they just barely pay for themselves," says Carman. "Typically, if there was anything left over, it would go into our Concert Crusade ministry. We do our concerts for free, so we throw any extra money into that effort.

Carman, who drew 71,000 fans to his show at Texas Stadium last October, will hit the road again Feb. 12 for his 90-city "R.I.O.T." tour. Concert vendors will stock tour merchandise such as T-shirts and posters, as well as the "R.I.O.T."

Part II of the video series will be supported by the second leg of the "R.I.O.T" tour, which will begin Aug. 26.

MTV Part Deux Coming?: Logan's 'Neon' Animation

M TV2 TO DEBUT? MTV Networks is in advanced discussions to debut another music video channel, tentatively titled MTV2, in

Several sources confirm that notwork evenutives have been engaged in talks in the past few weeks about the channel's programming structure and impending launch.

One source says that the channel will likely be commercial-free when it arrives later this year. MTV2 is expected to be more clipintensive than MTV, which has been criticized by some label exec utives for its shrinking video playlist. However, MTV2 programming will not be exclusively

videos, says another Expect some longform music program-ming to find its way onto the soon-to-beannounced channel A anokeswoman for

MTV declined to comment on the new MTV spinoff, but expect some major announcements to be made in the coming months.

ANIMATION KING: Medium Cool/Restless artist Jack Logan, who is known for his work as a musician and a cartoon artist. marged both talents on

his latest music video "Neon Tombstone The musician animated about a

minute's worth of footage for the clip, which was directed by Ruth "I had signed a greeting book at [Restless president] Joe Regis' house with one of my drawings,

and he told me that I should try to tackle some animation in my video," says Logan. "I had never done anything like that before, except maybe a flip book when I was a kid. It really wasn't all that difficult to do. Leitman says that she was pleasantly surprised at the seam-

ssness of the animation production process.

"We thought everything would take longer than it did." says Leitman of the elip's production, which began in September 1995 and concluded in December. "My orientation is toward photographic images, while Jack brings those images to life through his animation. When we had finished this video, it almost felt a bit anti-climactic. We both seemed to feel that we could end up working together again in the future.

In the meantime, Leitman is teaming with Margie Thorpe on the independent film "Alma, which should be finished in 1997

THE CHANGE: Garth Brooks pays respect to the families of victims of the Oklahoma City bomb ing in his latest clip, "The Change."

"Garth wanted to come the individual hope and courage that came forward in the aftermath of the Oklahoma City blast, says producer Tim Miller, who also collaborated with Brooks on We Shall Be Free.' For the video, which was direct-

ed by Jon Small, the production team gathered news footage and photographic images from the tragedy and assembled them into a montage that captures the triumph of the human spirit in the face of disaster.

Viewers of the American Music Awards, held Jan. 29 in Los Angeles, got a sneak peek at the stark images in the clip. For his performance on the award show, Brooks played the song live in front of a projection screen that showed the same images that will appear in the forthcom-



Atmond

SHADOWFAX LIVE: The music of

Shadowfax founder Chuck Greenberg. who recently passed away, lives on in what could be the last performance video to come from the Grammy

Award-winning group. "Shadowfax Live," which was recently released by Los Angeles-based Sonic Images, contains the act's unusual blend of music that defies categorization. A label spokesman says the remaining members of Shadowfax will likely continue to record for the label.

REEL NEWS: Emmy Awardwinning producer Mark Haefell bas launched Second Coming Productions in New York. The company will specialize in music videos, electronic press kits, and video news releases . . . VH1 has appointed Michael Benson to the newly created position of VP of promotion and program planning. Benson formerly directed advertising, promotion, and marketing functions at KCBS-TV Los Angeles . . . MTV Networks' Scott Schiller joins Prodigy as VP of advertising sales . . . Notorious Pictures inks director Ric

The Eye is open on the Internet. Send news items to brett213 Gir neteom com

PRODUCTION NOTES

Needful Things. Silas/MCA artist Jesse Powell and director Keith Ward recently

titled debut album. Pictured at the shoot, from left, are Sitas president/CEO Louil

completed filming the video for "All I Need." The clip is taken from Powell's self-

Bedford Falls director Marty Thom ot DeVante's "Gin And Juice," Maz Mahkani directed photography, while Michael-Allen Divic, Lara M. Schwartz, and Frank Dileo co-produced. Thomas is also the eye behind Skee-Lo's "Top Of The Stairs"; William Macollum directed photography. Director Argyle Sox recently shot

Mellow Judith's "Violet." The video was produced by Divic, and Thomas executiveproduced. Craig Incardoni directed photography.

Ambersunshower's "Walter T" video was directed by Morgan Lawley. Amy Taft produced for Automatic Productions Van Gogh's Daughter's "Down" video was directed by Brian Russo, Lyra Rider produced.

NEW YORK Lance "Un" Rivera is the eye behind

Little Kim's "My Time To Shine," The video was produced by Lara M. Schwartz, and Igor Sunara directed photography for 361 Degrees Inc. Joseph Kahn directed AZ's "Do Or Die" and "Mo Money, Mo Money" clips. Barry Shapiro produced for Visages Daniela Federici directed Pure

Soul's "Stairway To Heaven" video, and Steve Willis produced. Arlene Donelley directed photography for the shoot. OTHER CITIES

Joseph Kahn directed DG's "Soakin' Wet" video, and Barry Shapiro produced

in Miami. Kahn is also the eye behind Interstate's "Peek In Your Drawers. Greg Tharp produced the Miami shoot. Bass Is Base's "I Cry" was directed by Daniela Federici, Steve Willis produced the Toronto shoot.

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Silas Jr., Powell, and Ward

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS "NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BOS) FOR THE WEEK AHEAD



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Cartinuous programming 1515 Renadway, NY, NY 10036

March Corey & Bay: If Mer., One Sweet.
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. Whitney Houston & CaCe Winans, Coulis un-Alania Microsette, fronce Bruce Springsteen, Dead Man Walking Leeny Kravitz, Can't Get You O'll My Mind Brandy, Sittin' Up In My Room Mika Otelfield, Let There Ste Light Dan Zames, Rough Spot Whitney Houston & CoCe Winans, Count On Allegia Mineral Property

VERVE'S NEW HORN SET IS GOOD FATING

(Continued from page 1)

turning to Vorce in 1987

"See, back in the old days," Horn re-

would drop by my house, and because I

was usually the only one who was mar-

ried, there was always a pot of some-

thing to put on the stove, so we'd eat

some good food and play till dawn. The

music was the main ingredient. I wanted that feeling again."

Music friends invited to "drop by"

and play at the May 15-19 house party sessions included Horn trio regulars

Charles Ables on bass and guitar and Steve Williams on drums, as well as

tenor titan (and fellow Verve artist) Joe

Henderson and drummers extraordi-

Hill on tenor sax and Steve Novosel on

hase were also quests at the sessions

Fast-riging trumpet star Roy Her-

grove, another Verve artist, was also in-

vited, but because of scheduling con-

flicts, he contributed solos afterward in

The tie-in between good music and

ood food seems a natural to Chuck

Mitchell, senior VP/GM with the Verve

Group, who says the label has unique

marketing recipes for getting the word

out-including a series of music-and-

food articles spotlighting the singer in

culinary magazines and on TV and ca-

ble cooking shows, in addition to hitting

nius," Mitchell says of the four-time

Grammy nominee. "And more than

that, 'The Main Ingredient' is a witty

and comfortable record, perfect for

staying at home and relaxing. The ini-

tial reaction from our accounts has

The label has hired an outside public-

ity firm, Shorefire, to handle all print and TV, beginning with an advance

mailing to editors and station produc-

ers that includes an electronic press kit.

magazine article and TV-appearance

plans, Verve has prepared point-of-

purchase material for stores, "depend-

ing where it's appropriate for store lay-

Horn will be supporting the album

with a series of alub and concert dates

beginning with a three-night CD party

at New York's well-known 5 Spot

March 7-9 and continuing through the

At the sessions last spring, the singer

was often on double duty, cooking both

in the music room at the Steinway and

in the kitchen (along with her daughter

and friends), serving up such house-

Mitchell says that, in addition to the

"I think Shirley's concept was ge-

the jazz press.

been very positive.

out and eigo

summer

naire Elvin Jones and Billy Hart. Washington, D.C., favorites Buck

"after our gigs, all the fellows

laxed, iam-session atmosphere party favorites as fried chicken, greens, She pitched the concept to Verve

balcod home store and a dozon side dish Posseds, and the label corned. The ne on and decents sult, due in stores Feb 27, is "The Main Hom admits that the day when the Ingredient," her sixth effort since reremote recording truck first pulled up

out front, she was a bit surprised with the amount of equipment and cables that engineers brought into the house. But I was cool," she says.

Rachel Lewis, Verve's director of naional promotion, says she is sure that the album will be a natural on jazz radio and "eclectic"-format public radio. She's also servicing college jazz sta tions and older-demo FM and AM shows with playlists that feature standards by Frank Sinatra, Tony Bennett, Ella Fitzgerald, and others

Lewis believes that programmers will particularly like the Little Willie John finger-snapper "Fever," which was a hit for Peggy Lee in 1958. Faunee Williams, PD and morning

host at WDCU Washington, D.C., is enthusiastic "I loved the album beginning to end." Williams says, "You can actually hear the difference with this ismuspesion etmograhoro-it's obvious they're all relaxed and having fun. We'll certainly be playing 'Fever,' but I think we can work with everything on it."

Stan Martin, GM of "American stan dards"-format WQEW New York, agrees. "I love the record, especially ever' and 'You Go To My Head.' " he says. "It's just terrific-great musicianship. When this is released to the public, we're going to be playing it a

Verve is also hoping to entice new listeners by taking graphic advantage of the cooking connection.

For "The Main Ingredient," senior

designer Giulio Turturro greated a cover that's a color photo of vintage spice and condiment jars and containers with the names of Horn and the musicians on the labels.

Inside the 12-page color booklet are old-time recipe cards (detailing the personnel and the songs) and informal black-and-white snapshots of the players with their comments about the sessions. The inside CD-tray liner is a redand-white-checked gingham tablecloth (with Horn's likeness on the red squares). Even the CD label is a faux iarton

Verve's design team has won numer ous awards for its innovative packaging for sets by such artists as Billie Holiday, Fitzgerald, Bud Powell, and Antonio Carlos Johim International release of "The Main

Ingredient" is set for this month, according to Jodi Petlin, Verve's director of publicity, though the specific date has not been established. Marketing will be aimed at the European jazz press. Horn is tentatively scheduled for a European tour beginning in July

THE CLIP LIST

Continuous programming 1221 Collies Ave Miami Beach, FL 33139

2Pac, California Love (Part 2)

AMERICA'S NO. 1 VIDEO

Stabbling Westward, What Do I Have To Do Twing, Eastside LS HOP

4 Cole I hely Lover

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Greg Nice, Set it Off Lend Finesse, Hip To The Game Real Live, Real Live S**1 Faith, Soon As I Get Home

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1 2Pac, California Love 2 Gesis, Wonderwell 3 Bash, Gycerine 4 LL Ceel J. Hey Lover

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Six hours weekly 1 Centre Street, Room 2704 New York, NY 10007

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DC Talk, Israci Freek Michael W. Smith, Cry For Love Preint Of Grace, Gather At The River Transine Hawkins, Who's Conna Carry 1 Clay Casses, Tima To Belleve Kathy Treocell, Go Light Your World Out Of The Clay, Gravity Carelyn Areads, Seize The Day Aneeleted, 1th 1 God's Harnds New Irragine This, Love is Everynhere Petrs, Tanch Your

A SAMPLING DF PLAYLISTS SUBMITTED BY MATIONAL 6 LOCAL MUSIC VIDEO OUTLETS FOR THE WEST FROING FERRILARY 10 1896 Brian Barnett, He Still Moves Stones Wayne Walsen, Field Of Souls Code Of Ethics, Pleasert Valley Sonday (new) Good Moore & The Distance, The Vow (new)



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BROOKS, FAGLES FLY AWAY WITH AMA AWARDS (Continued from page 12) male country artist; and Shania Twain

Carey, who opened the show with a performance of the No. 1 hit single

Fantasy," was named favorite female artist in the pop/rock and soul/R&B

Boyz II Men took home awards for favorite band, duo, or group and fa vorite album ("II") in the soul/R&B category, while Pearl Jam was named fa

vorite artist in the heavy metal/hard rock and alternative music categories. Other winners included Alabama which took home its 14th consecutive award for favorite country duo or group; Reba McEntire, who won her 10th consecutive award for favorite fewho won the award for favorite new country artist Also winning awards were Michael

Jackson (favorite pop/rock male artist), Luther Vandross (favorite soul/R&B male artist), Brandy (favorite soul/R&B new artist), Coolio (favorite rap/hip-hop artist), and "The Lion King" (favorite soundtrack). Country legend Tammy Wynette

was honored with the Award of Merit. The show, hosted by comedians Sinbad and Jeff Foxworthy, featured several live performances, including Brooks' tribute to the victims of the Oklahoma City bombing, "The Change."

BILL BOARD FERRILARY 10 1996

Compiled from a	national sample	e of autology supply	ed by Broadcast Data Systems' Radio Track service.	
uons, computed	by cross-refere	ncing exact times	of sirplay with Arbitron listener data. This data	

13	use.	d in t	puted by cross-referencing exact times of the Hot 100 Singles chart.	Birpla	, w	-	rbitron listener data. This data
THE WEEK	LAST WEDK	WEDS ON	TITLE MEDITARIES LARGE	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
	Г	П	* * NO.1 * *	Œ	55	2	FOLLOW YOU DOWN
1	1	17	ONE SWEET DAY	38	37	26	HAND IN MY POCKET
D	2	18	MISSING EVERYTHING BUT THE GIRL IATLANTICS	(40)	41	4	JESUS TO A CHILD SZORGE MICHAEL THE AMMORYS CEFFEN
D	3	26	NAME STATUTE COLLS METAL BLADSHAMMER SHOST	41	40	18	GOOD INTENTIONS TOKE THE WIT SPRONET COLLARSHYRPRISE
4	4	15	EXHALE (SHOOP SHOOP) WHITNEY HOUSTON (ARTISTA)	42	42	14	BLESSED ELTON JOHN (ROCKET/ISLAND)
5	5	20	BREAKFAST AT TIFFANY'S DEPILLE SONTHING PARAMETERS (CO.)	43	43	9	BRAIN STEW
D	6	14	TIME HOOTE & THE BLOWFISH (ATLANTIC)	(40)	46	10	I GOT IO PEARL MM (EPIC)
70	,	18	ONE OF US JOAN COSCOPINE (BLUE GORBLIA-MERCURY)	45	38	17	NATURAL ONE FOLK MINLOSIDE: LONDONISLAND
	8	31	AS I LAY ME DOWN	(46)	52	8	NOT GON' CRY MARY I BLIGE ARESTA
D	13	14	BE MY LOVER	(47)	-	3	FEELS SO GOOD ISHOW ME YOUR LOVE
10	12	12	WONDERWALL	(40)	43	10	JUST A GIRL ND COURT PAINMAINTERSCOPE
11	10	24	TELL ME GROOMS THEORY (CPIC)	49	44	21	DREAMING OF YOU SEENA JOM LATINGTHI
12	9	23	FANTASY MARIAN CAREY (COLUMBIA)	(30)	-	9	SANTA MONICA (WATCH THE WORLD DIE EVERGLIAR I THE WERLD DIE
130	÷	13	THE WORLD I RNOW	51	49	11	CUMBERSONE SEVEN MARY THREE IMMANORHALIANTE
140	18	12	WONDER NATAUL MERCHANT (ELEKTRACEG)	(32)	H	5	IN THE MEANTIME SPACEHOG INFESSIBLEEGO
15)	19	13		53	54	8	NAKED
TO	-	9	1979 SMASHING PUMPIONS: VIRIDRI NOBODY KNOWS THE TEAM RICH PROJECT (LAFACE, ARISTA)	(54)	-	3	CLOSER TO FREE
17	11	28	TIL I NEAR IY FROM YOU ON BUSSOMS AND	(55)	-	3	DOIN IT LL COOL FIDER JAMPALISLAND
TID	21	30	ROLL TO ME DD, AMITRI (ALM)	(56)	-	1	ALWAYS BE MY BABY MARIAN CARLY COLLARDA
19)	20	15	HEY LOVER LL COOL J DIFF JAMES ALTS LANCE	(37)	-	3	HEAVEN BESIDE YOU ALKE IN CHANG FOLLIMBIA
26	15	32	ONLY WANNA BE WITH YOU HOOTE & THE SLOWFER HATLANTIES	=	-	2	
2D	27	16	HOOK BLUS TRAVELER (AM)	59	51	39	PEACHES THE PRESCENTS OF THE U.S.A. (COLUMBU I'LL BE THERE FOR YOU THE REMERANCES LEASTWEST ELECT
22	26	33	KISS FROM A ROSE SEAL 2715/PL WARNER BROS)	1	58	15	THE REMERANCES LAST WEST LEED BEAUTIFUL LIFE ACE OF BASE (ARISTA)
23	14	15		60	H	-	
-	28	4	YOU'LL SEE MACONNA HAVEN CHWARNER (\$205)	61	47	10	GEY TOGETHER BIG MOUNTAIN (GAWT)
240	-	H	CALIFORNIA LOVE 29C/EXT DE DE RETE TROUTANNESSENTIONS	62	59	4	PROMISES BROKEN SDULASYLUM COLLAND AL
25	17	18	OKEGIN' DN YOU	63	57	25	GANGSTA'S PARADISE COOLOFLAT LY MONSO POTRACISMO
26	24	36	CARNIVAL HATADE MERCHANT (ELEKTRA-EEG)	Œ	-	2	AEROPLANE RED HOT CHILI PEPPERS (WARNER BROS
27	25	44	RUES TRAVELER UMANI	(5)	-	7	NO ONE ELSE 10FAL IBAO BOY MRISTA)
2	33	10	SITTIN' UP IN MY ROOM BRANCH (ARSTA)	66	61	2	WIDIN, FDM.
29	22	27	BACR FOR GOOD TAXE THAT (ARISTA)	67	60	4	TONITE'S THA NIGHT ISTS 48055 (BUFFHOUSE(COLUMBIA)
Ð	30	8	IRONIC ALANG MORESSETTE (MEVERICAREPRISE)	64	62	20	POSSUM RINGDOM TOAGRES INTERFECIE
31	29	13	GLYCERINE BUSH (TRAUMAINTERSCOPE)	69	65	19	WHO CAN I RUN TO ESCAPE ISO SO DEPOSITURISMS
32	31	13	BEFORE YOU WALK OUT OF MY LIFE MONICA GOWEN ARISTAL	70	70	7	SATELLITE DAVE MATTHEWS BAND (RCA)
Ð	34	8	DON'T CRY SUAL IZTT WARNER BROS I	0	75	2	DEVONE IAQUA ECOCIETRING MERCURYI
34	32	25	RUNAWAY JANET JACKSON (ALM)	72	64	17	BULLET WITH BUTTERFLY WINGS SMASHING PUMPKINS (2005)

HOT 100 RECURRENT AIRPLAY 1 - 1 DECEMBER 14 17 32 YOU GOTTA BE

13 72 11 SOON AS I GET NOME FAITH EVANS (BAD BOY ARISTA)

(E) - 1 EVERYDAY & EVERYNIGHT

1 ONLY HAPPY WHEN IT RAINS

,		-	WATERFALLS	15	22	22	THIS IS NOW WE DO IT
4	Ŀ	Ľ	flc (LAFACE/ANISTA)	122	111	22	MENTELL JORDAN (PMP RALISLAND)
3	2	6	I CAN LOVE YOU LIRE THAT ALL-4-ONE IBLITZE ATLANTIC	18	25	122	TWO PRINCES SPIN DOCTORS (EPIC)
4	6	17	I KNOW DIDTANE FARRIS (CDLUMBIA)	17	12	13	GOOD BETTER THAN EZRA IELEKTRAEEGI
5	4	8	LET ME BE THE ONE BLESSID UNION DE SOULS (EMI)	18	24	25	PRETENCERS ISHE WARNER BROS I
ı	7	15	ALL OVER YOU LIST I PAGIGACTIVE (MCN)	18	11	12	SOMEONE TO LOVE ON 8 FEAT EMPFRACE CARE YOM/550 MUSI
7	8	3	YOU DUGHTA RNOW ALANS MORESETTE (MAY PROVING HER HOS.)	20	-	11	LET HER CRY HOOTIC & THE BLOWFISH (ATLANTIC)
	5	22	WHEN I COME AROUND GREEN DAY IREPRISE!	21	19	46	ALL I WANNA DO SHERYL CROW (ASM)
8	9	32	ANDTHER NIGHT MEAL MCCOF (ARSTA)	22	15	27	HOLD MY HAND HOOTIE & THE SLOWFISH (ATLANTIC)
10	3	4	COME DOWN BUSH (TRAUMA/INTERSCOPE)	23	-	11	DON'T TAKE IT PERSONAL MENICA I ROWER ARISTA
11	14	4	PRETTY GIRL JON 8: (YAB FUMSSO MUSIC)	24	21	52	COME TO MY WINDOW MELISSA ETHERIOGE (ISLAND)
12	10	4	EUMP THE PRESIDENTS OF THE U.S.A. (COLUMBIA)	25	13	10	I WANNA B WITH U FUN FACTORY ICURE COSLICURE!
13	18	26	IN THE HOUSE OF STONE AND LIGHT				ities which have appeared on the Hot 100 this and have dropped being the ten 50

TITLE (Publisher - Licensons Day) Sheet Music Got 1979 (Daylak, BA Circletta BA) M.I. CRIFFO ONE ORDANIA DA PREVIOUS PREVIOUS PRE WASA
ALL THE THINKOS (FOURT MAN WON'T DO) (FROM
DON'T BE A MEXACE TO SOUTH CENTRAL... (Full)
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USE THAT (Arm. ASCAP/Solundra, ASCAP/SHA Cassakin SHAESH Blackwood, SHAESH April ASCAP/SHAEP. BINDS GLOWING BAYEM AND ASCAPDARP, ASCAP Nutrain, ASCAP WISHAM, BE MY LOVER O'MP Store Board Warrer Chappell BEWARE OF MY CREW (FROM A THIN LINE BETWEEN LOVE AND HATE) Chapp Spin (BRSsq. (BRSsq.))

Lericals (Mile)
BULSSED (Miles A. Rose (Miles A. Rose) (Miles EPA Code/st. EME WISM
CARRIENT, Endow/Lase Endo ASCAP)
CANGERT A LITE SHEEZE: Sweet And Store, ASCAP)
CELEBRATION/LIKE POUR CHAMCE U.R. EME
CELL THERAPY Copyrated from, SMC5M Stor. EMEGODIC
CELL THERAPY Copyrated from, SMC5M Stor. EMEGODIC

CRLI. THE SHAPF Opposed From, 1847-26 Tax; 1

BNE H, ENERGY (Capyrin Cured) EVERYBOOY BE SOMEBOOY (M-Word, ASCAPTS-Room). I'') NYDAY & EVERYNIGHT (Funkmoster Rev., 1940M. Swort. DRIL CHROD'S SHOOP (FROM WATTING TO EDMALE)
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TO UE FOR YOU (AND THAT'S THE TRUTH) Pleasings. ACCUPINEM
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HERELTINE WOMAN IR NE SAMETIN, ORGANIA, ASCAP

MAM I CORT EXALD OYDCOM (Notice A SCAP)
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OR EMPARTMENT BROKE FOR
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OR EMPARTMENT BROKE FOR
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HL 1985 SEXT A GRIS, Green Variation, ACCUP; 205T A FIRE, Seven Variation, ACCUP; 205T A FIRE, SEVEN Fire ACCUP; 205T TAR LET U SHOWN Fire ACCUP; SEXTP TEXPS: Clearly Value, ACCUP; COLUMN SEXTP CARRY ACCUP; 205T TEXPS: CLEAR ACCUP; 205T TEXPS: ACCUP; 205T T

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Billboard.

FOR WEEK ENDING FERRUARY 10, 1996

Hot 100 Singles Sales. propied from a national sample of POS (point of sale) equipped intail stores an SoundScan's ALEX 1.0% MEA 1.0% AST WE A STATE TITLE 38 37 16 DANGER * * NO.1 * * 1 1 11 ONE SWEET DAY (3E) 40 IS I MISS YOU (COME BACK HOME) D 9 2 NOT GON' CRY 40 39 10 RIDIN' LOW THAT THE HOLL MICHOL 3 2 12 EXHALE (SHOOP SHOOP) 41 38 15 WHERE EVER YOU ARE 42 35 7 FREE AS A BIRD 4 3 13 HEY LOVER 5 4 10 TONITE'S THA NIGHT (43) 50 23 MACARENA IBAYSIDE BOYS MIX) 7 17 BEFORE YOU WALK, LIKE THIS AND. 44 43 20 FANTASY MARKS COREY FOR LINEAR 7 5 10 ONE DF US 45 41 24 TELL ME B 7 NOBDOY RNOWS THE TONY RICH PROJECT LAFACE ARISTAL TE 55 3 CUMBERSOME MAMMOTIVATILANTE T) 10 7 SITTIN' UP IN MY ROOM (47) 56 3 FEELS SO GOOD ISHOW ME YOUR LOVE) 10 11 12 BE MY LOVER 49 3 GLYCERINE 10 14 10 SOON AS I GET HOME 49 44 15 CRUISIN' 50 45 22 RUNAWAY 12 6 26 GANGSTA'S PARADISE \$1 42 18 NAME GOOD DOLLS IN THE BLACK WITH BROSE

13 12 12 MISSING BUT THE GRE ATLANTIC (32) — I WHO DO U LOVE 14 13 18 ANYTHING 15 16 9 NO ONE ELSE 53 51 12 BLESSED SCHOLFOCKETASLAND TIO IS 3 FUGEE-LA 54 46 17 TM OUTTA HERE! THE WOMAN IN ME 17 15 10 YOU'LL SEE 55 48 16 OREAMING OF YOU (III) 28 9 WE GOT IT (SE) _ 1 EVERYDAY & EVERYNIGHT 19 23 5 VISIONS OF A SUNSET 37) 70 2 STAYIN ALIVE (20) 30 3 WONDERWALL 50 54 10 EAST 1999 58 64 5 THE WORLD I RNOW COLLECTIVE SOUL (ATLANTIC) 21 17 13 DISGIN' ON YOU (22) 25 14 LOVE U 4 LIFE 60 60 11 I WILL REMEMBER YOU 23 22 14 BULLET WITH BUTTERFLY WINGS \$1 58 12 HOOR 24 19 18 BREAKFAST AT TIFFANY'S 62 63 17 THROW YOUR SET IN THE AIR 25 21 6 LET'S PLAY HOUSE THA COOR FOUND ILLATER ROW INTERSCOPE 63 47 17 POLIE FOR YOU WAND THAT'S THE TRUTH (%) 33 6 WHERE OD U WANT ME TO PUT IT 27 29 15 SET U FREE PLANT SOUR ISSURCTLY RHYTHM (20) 1 GET MONEY INCOMES BEATWAND 29 24 10 TOO HOT COOL D (TOWNER BOY) 30 20 13 YOU RENING ME OF SOMETHING 31 26 13 BEAUTIFUL LIFE 30 34 7 NATURAL DHE

84 59 14 HOOKED ON YOU 65 52 22 COME WITH ME 64 57 11 TREMEMBER 87 65 25 I LIRE IT, I LOVE IT 84 61 24 BACK FOR GOOD 69 53 18 WHO CAN I RUN TO (E) 1 ALL THE THINGS (YOUR MAN WON'T DO) 33 27 8 I GOT ID/LONG RDAO 71 66 14 NURRICANE THE CLICK GICK WID FRUNCE 34 31 8 SUST TAN LET U KNOW 72 68 2 WONDER NATALE MERCHANT (ELEKTRACEG) 35 32 18 CELL THERAPY

73 73 2 GOING UP YONGER 74 75 5 YOU PUT A MOVE ON MY HEART 15 74 4 SEXUAL MEALING Records with the greatest sales gaves © 1996, Billboard/BPI Communications and SoundScan, Inc.

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SIDDRE LOW FORCE BINGBOLL TO ME FORCEM, RCCAPTAS,
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ROHLACOMO ASCAP) HEBANG. SET U FREE Plan You House, BM/Wax Head, SNA Nudre

36 36 9 IT MATTERS TO ME

3D - 1 1979 PUMPKINS (VIRGING

Force SHID SEXUAL HEALING EMAJOR ASSOCIATE FOR ASSOCIATE SERIAL MALINE THANK ROPING TO ROWNE Refer ACCIPEN BOOMERS THOSE IS SITHIN OF HIM MY ROOM (FROM MATTING TO EXHALE) SCAT (865cm Song.) (845cm Fin.) (841 MOM SOLITEDE EINE, ROWN Harmigho, ROOP (186 April ASCIP)

SOM AS I GIT FROM COUNT BILLY BY Monor Corde.

BROM AS I GIT FROM COUNT BILLY BY MONOR CORDE.

BROM BROWCH SMARINE SHE TURNE (BADANE CORDE.

STARM AS ARE STREAM CO. SCOPP IX.

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14 TIME (Mexics is Naturation for Late, ACCAMPIM April ASCAMPIM
18 TOMER'S TIME WIRER'S SO DICK ACCAMPIM April ASCAMPIM
Cache Act Mandrates, MEMONY And SMANGRATE (SMI)
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bu Jerru McKenna

ELEVEN AND COUNTING: For the last 11 weeks, "One Sweet Day" by Mariah Carey and Boyz II Men (Columbia) has rested comfortably at No. 1, while Whitney Houston's "Exhale (Shoop Shoop)" (Arista), which was No. 1 for its first chart week, has held a firm grip on the No. 2 spot. Although it may be difficult by now to imagine any other title occupying one of the top two positions, it may happen as early as next week if Everything But The Girl's "Missing" (Atlantic) continues to show significant growth. It is the only single in the top five to post increases in both sales and airplay. While "Missing" could easily climb into the No. 2 spot, it is still far behind "One Sweet Day" in overall chart points. As it now stands, there appears to be no end in sight for "Day's" reign at the top.

THE BIG NEWS: Upon the release of commercial singles for big airplay tracks, there are two explosive debuts within the top 20 this week. The Hot Shot Debut, at No. 12, is the Gin Blossoms' double-sided hit "Til I Hear It From You","Follow You Down" (A&M). Although "Follow" is officially the new single, "Til I Hear It" is listed first because it is receiving more airplay. In its 28th week on the Hot 100 Airplay chart, "Til I Hear It" moves down to No. 17 after peaking at No. 8 several weeks ago. On the same chart, "Follow" moves 55-38 in its second week. It is already top five at eight monitored stations, including No. 1 at WDRE Long Island, N.Y. "Til I Hear It" remains top five at 20 monitored stations, including No. 2 at WMXV New York. The second-highest debut, at No. 20. is "1979" by the Smashing Pumpkins (Virgin), It is No. 2 on the Modern Rock Tracks chart and No. 15 in Hot 100 airplay. "1979" is No. I at KRBE Houston and eight other monitored stations. These two high-debuting singles appear destined to reach the top 10.

GREATEST GAINERS: Mary J. Blige's "Not Gon' Cry" (Arista) achieves the biggest gain in overall chart points this week, largely on the strength of a major surge in single sales. It catapults 21-6 on the Hot 100 and 9-2 on the sales chart. Although more than 75% of its chart points are from sales, "Cry" is top five at seven monitored stations, including No. 2 at KTFM San Antonio, Texas. It also remains at No. 1 on the Hot R&B Singles chart for the second week.

Also showing major sales growth, at No. 27, is the winner of the Greatest Gain-en/Sales award, "Soon As I Get Home" by Faith Evans (Bad Bov/Arista). It too derives more than 75% of its points from sales. On the airplay side, "Soon" is No. 2 at WPGC Washington, D.C.

The winner of the Greatest Gainer/Airplay award is "Wonder" by Natalie Merchant (Elektra/EEG). It holds at No. 24 in a tight region of the chart despite rotation increases at radio. "Wonder" is No. 1 at KYSR Los Angeles and top five at 14 other monitored stations.

THEY AIN'T OVER YET: A few singles lose bullets and move down the chart this week despite picking up new airplay at top 40 radio. Moving 16-17 is "Any-thing" by 3T (MJJ550 Musée). It moves 36-35 on the airplay chart and is top five at nine monitored stations, including No. 2 at KHS (Kiss) Los Angeles. "Anything" loses its bullet because of a decrease in sales but could easily rebound next week. "Tonight's Tha Night" by Kris Kross (Columbia) at No. 16 and "Natural One" by the Folk Implosion at No. 35 also lose bullets but could rebound in the

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THIS WEEK	MST WITH	MEETIS ON	TITLE ARTIST (LARKLIGISTAIBUTING LARKL)	HIS WEEK	AST WITH	NO SIGON	TITLE ARTS LARGE DISTRIBUTING LARGE
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6	5	6	FUNKORAMA RECHAN (INTERSCOPE)	18	9	4	LIVIN' PROOF GROUP HOME (LONGON/ISLAND)
7	3	6	TAKE A LOOK JSON (HOLLYWOOD)	26	20	2	ALIVE PEARL JAM (EPIC)
8	12	2	A THIN LINE SETWEEN LOVE & HATE HOUSEN CIRCURAL WARREST BROSS	21	-	1	YOU WANT THIS PARTY STARTED SOMETHIN FOR THE PEOPLE (WARRING BROS.
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12	11	3	TRIGGER HAPPY MCK FOE IMODERNATION	25	16	3	AIN'T NEVER GONNA GIVE YOU UP
13	7	9	GO WALKING DOWN THERE	Bubi	grid	Uno	er lists the top 25 singles under No. 100 N yet charted.

SHANIA TWAIN LEADS JUNG AWARDS NOMINEES

(Continued from page 1) be staged at Copps Coliseum in Hamilton, Ontario, March 10.

The Timmins, Ontario, native has been nominated in the top female, top country female, top entertainer, and top songwriter categories. In addition, Twain's 1995 single "Any Man Of Mine" has been nominated for top single, and her album "The Woman In Me" has been nominated for top-

selling foreign or domestic album and ton album According to Doug Chappell, president of Mercury/Polydor, Woman In Me" has racked up domes-

tic sales of 850,000 units to date. Twain might lead the pack of Juno nominees, which, like the Grammy nominees, is overwhelmingly domi nated by women this year, but the

country singer is not a guaranteed shoo-in to sweep the awards. She is squarely head to head against six-times-nominated singer/ songwriter Alanis Morissette in the top album, top female, top single, top entertainer, and top songwriter cate-

gories Morissette is also nominated for top rock album for "Jagged Little Though Twain has achieved sizable international stature in the past year. Morissette, is burning brightly in the spotlight today. "Jagged Little Pill." released last May on Maverick, has sold 740,000 units in Canada to date, according to Stan Kulin, president of

Warner Music Canada. The album, however, failed to qualify for the top selling foreign or domestic album category; the category's sales eligibility period was Sept. I, 1994-Nov. Not to be overlooked is EMI Cana-

da's Inuit singer Susan Aglukark. who has received five nominations. including top female. Her album received the nod for top album and top aboriginal Canada recording. Her song "O Siem" was nominated for top single and top video. Receiving four nominations each

are Celine Dion and Bryan Adams Dion's Columbia album "D'eux" is nominated for top album, top-selling Francophone album, and top-selling foreign/domestic album. Dion is also nominated in the top female category. Adams is nominated for top songwriter, top producer, and top entertainer; his single "Have You Ever Really Loved A Woman?" is nominated as top single.

This year's Juno Awards presentation will be the first to be hosted by Canadian veteran artist Anne Murray. The EMI Canada songstress won her first Juno for "Snowbird" at the first Juno show and, in the inter-

im, she has won 25 trophies "Anne is someone who takes pride in being a Canadian and recognizes and embraces the reason the Juno Awards exist," says Lee Silversides, president of the Canadian Academy

of Recording Arts and Sciences, coproducer of the event with CBC-TV. Returning to lead the program for the fourth year in a row are the production team of executive producer John Brunton, director Joan Tosoni, and co-

producers Martha Kehoe and Sue Brophy, all of Insight Productions. In celebrating its 25-year history, June organizers have planned what may be the show's most impressive

talent lineup ever. Confirmed to perform are Morissette, Twain, k.d. lang, Gordon Lightfoot, Tom Cochrane, Jann Arden, the Rankin Family, Our Lady Peace, and Murray. There is also the likelihood that

Canadian superstar Bryan Adams

will perform, because Murray will be singing the first single, "What Would It Take," of an upcoming EMI album that Adams wrote and performed on. Also, both performers are now man-

aged by Bruce Allen. In addition to the live performances, there will be a 10-minute segment of historical footage of Hall of Fame inductees David Clayton-Thomas (the Shays; Blood, Sweat & Tears), Denny Doherty (Halifax Three, Mamas & Papas), John Kay

(Steppenwolf), Domenic Troiano (the Mandala, Bush, James Gang, the Guess Who), and Zal Yanovsky (Lovin' Spoonful).

For the first time in Juno history, organizers have separated the award proceedings and Hall of Fame induction to fully celebrate Hall of Fame nductees. A new separate event, the Hall of Fame Gals and Dinner, will

take place at the Metro Toronto Convention Centre in Toronto March 9. the night preceding the Juno Awards. This event will be hosted by ex-Guess Who singer Burton Cum-"Insight Productions is filming the

event with the intent of repackaging for later [TV] broadcast," says Silsays Sil versides. "[Separating the events] now allows us to take a fond look at our history and our industry through the induction of these five individu-

Besides Twain, Morissette, and Aglukark squaring off for much of the night, this year's presentations promise a number of other good

fights. The newcomer categories offer the greatest suspense. For best new solo artist, Lara Fabian, Ashley MacIsaac, Amanda Marshall, Laura Smith, and Kim Stockwood will go head to head. The best new group award will be go to one of the following: Hemingway Corner, Rainbow Butt Monkeys, Rymes With Orange, Sandbox, or the Philosopher Kings. And in the top group category, the Headstones, Odds, the Rankin Fami

ly, the Tea Party, and Blue Rodeo will square off. Last year's move of the Juno Awards ceremony to nearby Hamilton (an hour from Toronto) was only the second time the event had been away from Toronto (in 1992 it went to Vancouver). The shift was prompted by last-minute labor problems with stagehand unions during the previous

two June presentations in Toronto Desnite widespread reservations within the Canadian music industry about holding the event outside

Toronto-and particularly in an arena built for hockey-it was the most lively and exciting Juno presentation ever. It was also the first time the public outnumbered music industry figures at the event (which will be again the case this year).

Brunton promises another lively show in Hamilton this year. Following is a partial list of the

1995 Juno nomineer Canadian entertainer of the year: Bryan Adams, Jann Arden,

Alanis Morissette, the Tragically Hip. Shania Twain Group: Blue Rodeo, the Headstones, Odds, the Rankin Family, the

Tea Party. Female vocalist: Susan Aglukark, Celine Dion, Rita MacNeil, Alanis

Morissette, Shania Twain. Male vocalist: Tom Cochrane, olin James, Charlie Major, Mario Pelchat, Neil Young.

Album of the year: "This Child." Susan Aglukark (EMI); "Ragged Ass Road," Tom Cochrane (EMI); "D'eux," Celine Dion (Columbia); "Jagged Little Pill," Alanis Morissette (Maverick); "The Woman In Me." Shania Twain.

Single of the year: "Have You Ever Really Loved A Woman? Bryan Adams (A&M); "Insensitive." Jann Arden (A&M); "O Siem." Susan Aglukark (EMI); "You Oughta Know," Alanis Morissette; "Any Man Of Mine," Shania Twain (Mercury).

Country female vocalist: Lisa Brokop, Cindy Church, Patricia Conroy, Shania Twain, Michelle Wright. Country male vocalist: George Fox, Charlie Major, Jason McCoy, Don Neilson, Calvin Wigget.

Country group/duo: Farmer's Daughter, Prairie Oyster, Quartette, the Johner Brothers, the Rankin Family.

Songwriter: Bryan Adams, Anne Loree, Odds, Alanis Morissette, Shania Twain.

Producer: Bryan Adams, David Foster, Chad Inschiek, David Tyson, Michael-Phillip Wojewoda Best new solo artist: Lara Fabian, Ashley MacIsaac, Amanda Mar-

shall, Laura Smith, Kim Stockwood. Best new group: Hemingway Corner, Rainbow Butt Monkeys, Rymes With Orange, Sandbox, the Philosopher Kings Best-selling Francophone al-bum: "Beau Dommage," Beau Dom-

mage (Audiogram); "Bohémienne, Marjo (Musi-Art); "Carpe Diem, Lars Fsbisn (Arpege); "C'est La Vie." Mario Pelchat (Columbia); D'eux " Celine Dion (Columbia) Rest-selling album (foreign or domestic); "D'eux," Celine Dion (Co-

lumbia); "Dangerous Minds," soundtrack (MCA); "No Need To Argue," the Cranberries; "Hell Freezes Over," the Eagles (Geffen); "The Woman In Me." Shania Twain (Mer-Hall of Fame Awards: David

Clayton-Thomas, Denny Doherty, John Kay, Domenic Troiano, Zal

Walt Grealis Special Achievement Award; Ronnie Hawkins,

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BILLBOARD FERRUARY 10 1996

Billboard. HOT 100 SINGES COMPILED FROM A NATIONAL SAMPLE OF TOP AD RADIO ARRAD

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29	27	26	17	GACOSTA (CACOSTAL) REVIED (C. T) (C. STRICTLY RAVITAN 12362 CLYCEPINE A RUSA	30	81	76	84	20	BOOM BOOM OUTHERE BROTHERS THE OUTHER BROTHERS THE OUTHER BROTHER BROTHERS THE OUTHER BRO	65
30	31	39	3	CTSACTOR WANTAWATA BY IN 2 MAINTAIN CLUMMA SAUMINATURE BAT	30	82	73	69	14	I WILL REMEMBER YOU (FROM "THE BROTHERS MCMULLEN") SARAH MCLACHLAN P MARCHAND S MCLACHLAN S GOAN D MF ENDA D 10000 ARISTS 1-2893	65
31	34	25	32	ROLL TO ME AGIAY (LOUPINE) COUR AAM 581114	10	83	72	68	17	WILL (RESPECT TO UPON THE SECTION SMULLEY) SIDAH BLACKLAN SIDAH BLACKLAN FOR YOU (AND THAT'S THE TRUTH) ● MET LOST REPRESENTED TO UPON THE SECTION SMULLEY MET LOST SECTION SMULLEY MET LOST SECTION SMULLEY MET LOST SECTION SMULLEY S	13
32)	36	37	9	NO ONE ELSE JOUNTER'S COMPS OF COLLIGER'S COMPS T PORPHSON, CA (PRAT) JOHN (FLS COMPS OF COLLIGER'S COMPS T PORPHSON, CA (PRAT) JOHN (FLS COMPS OF COLLIGER'S COMPS T PORPHSON, CA (PRAT) JOHN (FLS COMPS OF COLLIGER'S COMPS T PORPHSON, CA (PRAT)	32	84	84	82	16	WE'VE GOT IT GOIN' ON ◆ BACKSTREET BOYS	69
33	26	24	27	BACK FOR GOOD CRENTER © BARLOW IS BARLOW IS BARLOW ISLIBITED BARLOW ISLI	7	(85)	96	92	9	BEWARE OF MY CREW GROW "A TWIN LINE RETWEEN LOVE AND HATE") \$\(\Delta\) L.B.C. OREW FEAT TRAY D.& SOUTH SENTRELL	76
34	30	28	28	ONLY WANNA BE WITH YOU DISCHMAN IN BRHAND FEIBERD RUCKER, SONEFELD: ONLY WANNA BE WITH YOU EXEMPLY SONEFELD:	6	86	78	75	15	HOOKED ON YOU ◆ SILK	54
35	29	33	10	NATURAL ONE (FROM "KIDS")	29	87	82	89	3	EVERYBODY BE SOMEBODY OF RUFFNECK FEATURING YAVAHN	82
38	32	27	8	I GOT ID/LONG ROAD PEARL JAM BD Streen IS SECURITY ID 1/1 EPIC 781 99*	7	_	-	-	3	DEDMESON DEMANS SEWESON DE THOMAS DE MARKESON DE SANS DE TRU DE MARK COLASTRON, PRITHAN CEL ERROR TOURS AND FUND FACTORY.	88
37	33	22	22	RUNAWAY JANET JACKSON JAMA LEWIS JACKSON JACKSON JACKSON JAMARYS IN ELEWIS) CIRCUMSTRANCE JACKSON JACKSON JACKSON JAMARYS IN ELEWIS	3	88	92	95	5	BASE B. MRIS MESSELBAUER COTTURN HARDISON ID ITH UNIT CHIRE EDEL 76972 CHIRE SOLUTION	85
38	38	34	34	KISS FROM A ROSE (FROM "BATMAN FOREVER") SEAL LINGSH 155AL SCHOOL ZETS-SET 17894 MARRIED BROKE	1	89	89	79	19	PERCENCIANI GO DI WI LAWA 9014 (147 LANTIC	72
39	35	32	28	CARNIVAL + NATALIE MERCHANT	10	90	85	81	18	MAGIC CARPET RIDE ↑ THE MIGHTY DUB KATS PCZAMAN IN 00000 ↑ THE MIGHTY DUB KATS ↑C: (7) 00 5MHE 9014 FROTILE	58
(40)	44	50	7	FU-GEE-LA → FUGEES	40	91	91	86	17	AUTOMATIC LOVER (CALL FOR LOVE) → REAL MCCOY → REAL MCCOY © (D. As (T. ARSTA), 2016	52
41	39	36	47	RUN-AROUND BLUES TRAVELER RUN-AROUND	-	92	83	87	11	FAST LIFE	74
7.5		_	14	STHOMPSON M BRIBLERO (LIPOPPER) 05:107:00: AAM \$80982 BEAUTIFUL LIFE • ACE OF BASE	15	93	87	88	15	OF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERESTHE WOMAN IN ME ◆ SHAMA TWAIN RELEMBE IS TWAIN RELEMBED.	74
42	_			D POP M MARTINJEKER LONER J BALLARDI (C) (D) (N) (T) (N) ARISTA 1/2189	34	94	90	93	10	EAST 1999 ◆ BONE THUGS N-HARMONY	62
42	37	30	10		39	-	-	+	18	TURNA VALIR CET IN THE AIR	+
43	37 40	42	15	GPENILE SOM IE SOM ETAUPIN (CIDI NI ROCKT BESTRAUDIN FEFELS SO GOOD ISHOW ME YOUR LOVE) I MA CANTIAGO	44	95	93	96			45
43	37 40 52	42 64	15	BLESSED GENNEL SLOWE (SLOWE E TAUPPE) FEELS SO GOOD (SHOW ME YOUR LOVE) LINA SANTIAGO LIC LOVE SID JAMANTO LINA SANTIAGO A THAN DOOG SOUND SERVICE HOUSE SERVICE A THAN DOOG SOUND SERVICE HOUSE 4	_	-	1	18	MUSES IL MUSES PREESED 6D ON ITS OF RUFFINGUSE PRODUCTES UNION INSENSITIVE ◆ JANN ARDEN	45 gc	
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43 (4) (4) (6)	37 40 52 45 46	42 64 45 48	15 3 6 4	FELS SO GOOD GROWN WE YOUR LOVE: CET'S TAY HOUSE CET'S TAY HOUSE CET'S TAY HOUSE THE DOGS POWN PETUN HOUSE THE DOGS POWN PETUN HOUSE CUMPRISON SO THE THE THE THE HOUSE CUMPRISON CUMPRISON SO THE THE THE THE THE THE THE THE THE THE	44 45 46	96	NE 85	η	1 11	MODES I MODERNE DE RELLE. COMMIT DE REFERENCE TOMAN. COM	45 96 46
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Newsmakers



Ney Men. Impulsel president Formy LiPurne, lett. has ennounced the signin of venerable planist Horace Silver. Silver's first release for the label, "Hard Bop Grend Pop," will be out in June.



Glibson's Glory. In recognition of the compeny's successful past decade, top executives from Glibson Musical Instruments were honored at the recent National Assn. of Music Merchents convention in Ansheim, Celif. Shown, itom left, ere musician Bernard Purdy, NAMM president/COO Larry Linkin, and Glibson partners Henry Justickiewicz and Deve Berryman.



There's No Artist Like Holm. Benson's Dallas Hom is honored at the Regal Maxwell House in Nashville for his 25-year recording career and the release of his 30th album, "Faco Uni Mercy." The day was declared Tool lake Holm Day' in Neshville by the mayor's office, and presentations were made to Holm by SESAC and Benson Music Group. Shown, from left, are arists Sleven Curtis Chapman, Twile Paris, Holm, and Eddie DeGarmo.



words wuset. weretry so train McKright, center, relaxes after performing "Every Bed" to My Heer" from his gold abum "I Remember You" on the soap opera "As The World Turns." The song hes been used on the show for the past several months as the love theme between cherecters Mike end Rosanna. Shown with McKright are actors Yvonne Perry (Rosanna), left, and Shawn Christian Mikes.

Spreading The Work. Word Records and Music introduces its country daward.

Word Machinell. In the well width 1st project. "Common Ground," is a point
of the time for the well width 1st project. "Common Ground," is a point
of the time fail. "She Stigys," written by Andy Lunds and performed by Lunds and
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Word Machinell, Analysis Lands. Reland Lundy, president, Word Records and
other sheeting Analysis and Sh



A Box Of Monkeas. The original Monkeas pin Rhinon managing director hetrotte Boroson to remove the release of The Monkeas Bakes United Edition Box Set on Phinon Home Video. The 21-volume set is the largest video board set even: I contain all 56 equations of the video, as 1987 IV special, several Keldoggi commercials and bumpers starting the bend, a bonus crasselle of the original shot for the show, and a 46 pages cost noblet. Shrown, from left, are Monkeas Per Trick and Davy Jones, Bonston, and Monkeas Michael Set.



Rap Is In The Air. Rappers Redman, Erick Sermon, and MC Eint join Ruffhouse/Columbia's Cypress Hill to film the group's video "Throw Your Har In The Air." Shown, from left, are Redman, Sermon, video director McG; MC Eint; and Cypress Hill's Muggs and B-Real.



Letting His 'Voice' Be Heard. Pêter Cetera socializes backstage after performing et the Aleddan Theetre in Las Veges in support of his new River/North album 'One Clear Vicioe.' Shown, from left, are Ken Kleinberg, Cetere's attorney; Cetera; Las Veges mayor Jen Jones; and Glenn Schaeffer, president/CPO of Circus Grouze.

™Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED COMPILED, AND PROVIDED BY

SoundScan

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FOR WEEK ENDING FEBRUARY 10, 1996

			Z.		8				3	
THIS	UST	2 WKS	CHURT		PE/AK POSITION	MED.	WEBK	2 W/3	WKS. CHURT	ARTIST LANG, & RUMBERGESTRIUTING LANG, GUISGESTED LIST PRICE OF EQUIVALENT FOR CASSETTECTS
_	-	-		* * * No. 1 * * *	-	55	39	39	12	BOYZ II MEN NOTOWN 530564* (10.96): 500 THE REMIX COLLECTIO
1	1	1	11	SOUNDTRACK A" ARISTA 19796-110 59516-901 - 4 weeks at No. 1 WAITING TO EXHALE	11	56	48	41	27	SOUNDTRACK A* MCA SOUNDTINORS 11228*AMCA (10 9817 98) DANGEROUS MINU
	_			* * * HOT SHOT DEBUT * * *		(37)	71	-	2	LA BOUCHE IICA 64/751/19 98/25 980 SWEET DREAM
2	NEV	4	1	TORI AMOS ATLANTIC 82862" VIG.110 98/16 981 BOYS FOR PELE	1	56	57	62	27	VARIOUS ARTISTS ● TOWNY BOY 1137 (10 98/15 98) JOCK JAMS VOL.
3	3	3	33	ALANIS MORISSETTE & MANUFICUNICIPISE ASSICLMANNER BIOL 120 96 25 MI M JAGGED LITTLE PILL	1	(59)	63	77	30	D'ANGELO ● (10) 32 (29 (9 99/13.99) BROWN SUG/
4	2	2	17	MARIAH CAREY ▲* COLUMBIA 66/200 (10 58 EW16 98) DAYDREAM	1	60	53	51	20	RED HOT CHILI PEPPERS & WARNER BROS. 45733 (10 96/16 96) ONE HOT MINUT
3	5	9	17	OASIS ▲ EPIC 67351 (10 98 EQ16 98) (WHAT'S THE STORY) MORNING GLORY?	5	61	62	105	3	SOUNDTRACK COLUMBIA 67522 (10 98 EQ 16 98) DEAD MAIN WALKIN
6	4	5	55	BUSH ▲' TRAUMAINTERSCOPE 92531,4G (10 98/15 98) IIII SIXTEEN STONE	4	62	60	58	10	DON HENLEY ACTUAL MUSIC MEMBER OFFITTET HE
7	7	6	48	SHANIA TWAIN ▲" MERCURY NASHVILLE 522886 (10.98 EQ:16.98) 関 THE WOMAN IN ME	6	_	_	-	-	GEFF-14 24834 (10.99/16.90)
8	6	4	81	HOOTIE & THE BLOWFISH & 7 ATLANTIC 8261346 (10 5616 50) III CRACKED REAR VIEW	1	63	56	52	13	BUFFHOUSE 66991*COLUMBIA (10 98 EQ 16 98) CYPRESS HILL III (TEMPLE OF BOOK
9	11	13	8	ENYA REPRISE 46106 WARRIER 8805 (1) 9817 980 THE MEMORY OF TREES	9	(64)	NE		1	SOUNDTRACK POLYDOR 529608/AM (10.98/16.98) MR. HOLLAND'S OPC
10	8	8	14	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS	1	(65)	66	75	20	SOLO PERSPECTIVE 5/9013/MAM (10 98/15.90) SOL
11	9	7	14	ALAN JACKSON A™ ARISTA 18801 (10:98:16:98) THE GREATEST HITS COLLECTION	5	66	58	48	17	REBA MCENTIRE ▲ MCA 11264 (10 98/16 98) STARTING OVE
12	10	10	11	R. KELLY A. INVESTIGATION PROPERTY IN SECTION IN SECTIO	1	67	59	59	23	RANCID ● (PRIAPE 86444* 18.98/13.98)AND OUT COME THE WOLVE
13	13	16	23	JOAN OSBORNE & BUE GORLLA 526699/MERCURY (10 98 EQ/15 98) TRE REUSH	13	68	83	104	6	EVERYTHING BUT THE GIRL ATLANTIC 82405/46 (10,98/15 98) AMPLIFIED HEAR
14	16	20	24	THE PRESIDENTS OF THE UNITED STATES OF AMERICA A	14	69	55	67	3	VAN MORRISON WITH GEORGIE FAME & FRIENDS HOW LONG HAS THIS BEEN GOING OF MERCENIE \$291.36 (10.98) (5.98)
			32	ONLINEAR OF THE UNITED STATES OF MEMORY NATALIE MERCHANT & ELECTRA 61765EG [10 9816 98] TIGERLILY						* * * PACESETTER * * *
15	17	17	63	TLC A* LAFACE 26009APISTA (1) 98/16 98: CRAZYSEX/COOL	13	70	89	116	4	NO DOUBT TRAINAMINERSCOPE 9256QAG (10 96/15 98) TRAGIC KINGDO
16	14	12	12	TLC 4*1AFACE SECONAMISTA (10 96/16 96) CRAZYSEXYCOOL MADONNA 4 WATERCK 66[00/WARRER 6805, []0 96/17-96) SOMETHING TO REMEMBER	6	71	61	63	28	XSCAPE ▲ 50 50 00F 67022YC0LUMBA (10 98 EQ 15 99) OFF THE HOC
	15	11	10	GARTH BROOKS CAPTOL INSAVALE 22000 (10 90) 5 OME I FING TO NEMEMBER GRATH BROOKS CAPTOL INSAVALE 22000 (10 90) FRESH HORSES	2	72	85	95	25	KORN ● IMMORFAL 66633/EPIC (10 98 EQ/15 98) KOR
18	19	19	61	RLUES TRAVELER A* ALM SUZUKA DO RETA DE POUR	8	73	72	74	42	WHITE ZOMBIE ▲ ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTIO
19 20	21	27	10	LL COOL J A DEF MAN SALESTRASMENAND TO SOLE SOLE LL COOL J A DEF MAN BAL STRASMENAND TO SOLE SOLE MR. SMITH	20	74	65	64	28	SELENA ▲* (10.56)16.96) ASTRO CREEF? 2000 SONGS OF LOVE, DESTRUCTION SELENA ▲* (10.16)1341235841(10.98)16.99) DREAMING OF YO
	_	_			-	75	61	61	27	TOACIES • INTERSCOPE 92402/80 (10.98/15.98/10) RUBBERNEC
21	18	15	3	KRIS KROSS REFTHOUSE 67441*COLLINBA 1996 EQ15:96) YOUNG, RICH AND DANGEROUS	15	76	77	82	11	TRACY CHAPMAN FLEXIBLE SUPPRESSED NEW REGINNIN
22	22	25	12	COOLIO TOMMY BOY 1141* (11 98/16 98) GANGSTA'S PARADISE	11	77	75	84	64	EAGLES A' GIFTIN 24725 112 98/17 981 HFLL FREEZES OVE
23	23	24	16	GREEN DAY ▲ REPRISE 46046**WARNER BROS 110 98/16 980 INSOMNIAC	2	78	78	72	22	FAITH EVANS • NAD BOY 2300034805TA (10 98/15 98) FAIT
24	20	18	3	SOUNDTRACK ISJUND 504146* (10 98/36 98) OON'T BE A MENACE TO SOUTH CENTRAL	18	79	74	73	12	GDODIE MOB LAFACE 20018/MISSIA (10:90)15:90 SOUL FOO
(25)	31	40	15	SEVEN MARY THREE MINISTRUCTURE 1053396 110 9615 98 . AMERICAN STANDARD	25	80	73	68	74	BOYZ 11 MEN A." MOTOWN 530323 (10 98/16 98)
26	27	29	69	DAVE MATTHEWS BANO ▲ UNDER THE TABLE AND DREAMING	11	81	69	76	10	DC TALK FOREFRONT 251400HERDANI (10 96/16 96) JESUS FREA
27	28	31	23	GDO GDO DOLLS ● WARRIER ERIOS 45750 19 98/15 98: ESS A BOY NAME O GOO	27	(82)	93	89	10	BRUCE SPRINGSTEEN COLUMNA GRANG (10.98 (Q16.98) THE GHOST OF TOM JOA
28	25	22	10	VINCE GILL ▲ MCA 11394 (10 96/16 98) SOUVENIRS	11		91	98	66	BOB SEGER & THE SILVER BULLET BAND A' GREATEST HIT
29	26	26	13	THA DOGG POUNO & DEATH ROWINTERSCOPE SCHIEF-PRIORITY (ID SILVE SIL SIL SIL	1	83	-			CAPITOL 30334* (10.98/15.98) GREATEST PHT
30)	NEV	٧Þ	1	THE O.O.C. GAINT 24627/WARNER BRDS (ID 98/16 98) HELTER SKELTER	30	84	70	60	11	ROLLING STONES VIRGIN 41040* (10.96/17.96) STRIPPE
31	32	34	22	FAITH HILL ● WARNER BROS. 45872 (10 99/16 99) IT MATTERS TO ME	31	85	79	70	18	AC/DC & EASTWEST 61780YEEG (10 98/16 98) VARIOUS ARTISTS SATURDAY MODAWING SATURDAY OF SATURDAY AND SATURDAY OF
32	29	28	12	ALICE IN CHAINS ▲ COLUMNA 67249* (10.96 EQ:16.98) ALICE IN CHAINS	1	86	67	69	. 8	MCA 11348* (10 98/16 98) SATURONT MURINING CARTOURS GREATEST PIT
33	24	23	16	JANET JACKSON &' OF SIGN OF A OFFACE 1986/1996	3	87	81	71	44	JOHN MICHAEL MONTGOMERY A. JOHN MICHAEL MONTGOMER
	37	39	11	MELISSA ETHERIDGE ▲ ISLAND S24124-110 29/16 291 YOUR LITTLE SECRET	6	88	68	66	18	SOUNDTRACK ● REPRISE 46008/WARNER BROS 130 98/16 980 FRIEND
35)	44	55	5	EVERCLEAR THIN NERS 20020N/CAPTOL (IS 98/13 10) IRB SPARKLE AND FADE	35	(89)	100	-	2	THE TONY RICH PROJECT LAFACE 26022/ARISTA (10 98/15 98) WORD
	34		27	BONE THUGS-N-HARMONY A PRIMATES SAMPRILATION (10 00/15 00) E. 1999 ETERNAL	1	90	76	79	8	IMMATURE NCA 11385* (9 501 5 90) WE GOT
36	NEV	33	1	TRACY LAWRENCE AD AND CREATION CONTROL TIME MARCHES ON	37	91	80	53	13	VARIOUS ARTISTS TAPESTRY REVISITED: A TRIBUTE TO CAROLE KIN
(31)	MEV	43	12	CHINCY JONES & DUST MATERIAGE PROS TROSPES ON D'S JOOK JOINT	37	92	82	65	28	JEFF FOXWORTHY &* WARNER BROS. 45866 (10 98/16 98) GAMES REDNECKS PLA
38	43	43	28	MONICA • STWITT STORY MESTA (10 98/15 98) US JUDIC JUNI MONICA • STWITT STORY MESTA (10 98/15 98) MISS THANG	36	93	87	87	23	COLLIN RAYE • DIC 67003 (10 98 EQ11 98) ITHINK ABOUT YO
39			_			(94)	NE		1	SOUNDTRACK PIC SOUNDTRAKE7523 (10 96 EQ/16 96) FROM DUSK TILL DAW
40	35	36	13	DEF LEPPARD ● MERCURY SIB118 130 98 EQ16 98 VAULT - GREATEST HITS 1980-1995	15	_				TO ALUE TOUT -
41	33	32	31	SILVERCHAIR ▲ 171C 67247 (10 98 EQ16 98) ■ FROGSTOMP	9	95	. 86	89	20	WARNER BROS 46001 (10 96/16 96) GREATEST HITS - FROM THE BEGINNIN
42	45	44	45	COLLECTIVE SOUL & ATLANTIC 82745/46 (10 98/26 98) COLLECTIVE SOUL	23	96	94	112	15	CLAY WALKER CHANT 24640WARNER BROS (10 98/15 96) HYPNOTIZE THE MDO
43	41	42	14	OZZY OSBOURNE ▲ EPIC 67091 (10 98 EQ16 98) OZZMOSIS	4	97	84	81	30	FDO FIGHTERS ● ROSWELL 34027*(CAPITOL (10 96/16/96) FDO FIGHTER
44	38	35	11	ACE OF BASE ▲ ARISTA 18806 (10 98/16/98) THE BRIDGE	29	(98)	NE	-	1	PATTY LOVELESS (PIC 67269 130 96 EQ/15 96) TROUBLE WITH THE TRUT
45	30	21	10	THE BEATLES MPLE 34445*CAPITOL 129 98/21 981 ANTHOLOGY 1	1	99	88	91	26	BRYAN WHITE ◆ ASILUM 61642/00 (9 96/15 96) BRYAN WHIT
46	42	37	19	MICHAEL BOLTON A COLUMBIA 67300 (10 98 EQ/16 98) GREATEST HITS 1985-1995	5 .	100	95	97	25	DAVID LEE MURPHY ● MCA 11044 (10 98/15 98) OUT WITH A BAN
47)	52	54	82	SEAL &" 2TTISHE 45415-WARNER BROS (10 90/15 90) SEAL	15	101	90	86	13	VARIOUS ARTISTS TOWN 60Y 1138 (11.9615.90) MTV PARTY TO GO VOLUME
48	35	30	19	TIM MCGRAW & CURR 77800 (10 98:16 98) ALL I WANT	4	102	58	85	20	GEORGE STRAIT ▲' MCA 11363 (39 9869 98) STRAIT OUT OF THE BO
49	47	46	23	DEEP BLUE SOMETHING ◆ RANKWARE INTERSCOPE 92508/46 (10 98/15 98) 20 HOME	46	(103)	112	111	13	STEVIE RAY VAUGHAN & DOUBLE TROUBLE GREATEST HIT
50	50	49	68	SOUNDTRACK & MCA 11103* 120 99/16 98 PULP FICTION	21	104	104	113	167	KENNY G ▲ " ARISTA 18646 (10 9015 98) BREATHLES
51	49	45	59	GARTH BROOKS A" CAPITOL NASHWILLE 29689 120 39/10-590 THE HITS	1	105	92	83	12	GENIUS/GZA CEFFEN 24813* (10.9814-98) LIQUID SWORD
52	46	50	92	LIVE A* MADINACINE 10997-MICA (10.58)15.980 THROWING COPPER	1	106	101	107	233	METALLICA & SLIKTIK STITZMESSTO 9815 989 METALLIC
53	54	57	10	VARIOUS ARTISTS 10MMY 90V 1130 (11 90)15 980 MTV PARTY TO GO VOLUME 8	47	107	96	93	80	VINCE GILL ▲' MCA 11047 (10.98/15:98) WHEN LOVE FINDS YO
54	51	56	23	SOUNDTRACK A TVT 6110 19 9616 961 MORTAL KOMBAT	10	108	105	110	42	SOUNDTRACK & PROBITY 52(59)* (10 96/15 (80 FRIDA
	_		1-1-5		1	200				

Objects with the gredest sales given this week. ◆ Percoding industry Asso. Oil America IRRAX conflictation for sales of 500,000 about units (250,000 by E7h). ▲ RRAX conflictation for signment of 1 million units (500,000 by E7h), with multipolarum titles understand in a numeral tillowing the symbol. "National indicates E7 is a preside. Note that per pose, and a conflictation for signment in the process from the conflictation of the signment indicates and the percent indicates begind present indicates and the percent profession devices from the conflictation of the signment in indicates and personal indicates and



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Sting Set To Get Worldwide Push

NEW YORK-As big as Sting is in the U.S., two-thirds of his sales come from the rest of the world. Sting is an international super-

star, so we really have to take into account the worldwide market with every decision we make," says Martin Kierszenbaum, International marketing director for A&M.

So when Sting's new album, "Mercury Falling," comes out in March, it's understandable why A&M's international department is thrilled to have its strongest promotional tool on hand-the man himself. Sting's 18-month world tour

ens March 9 in Amsterdam, perfectly positioning the artist to appeal to European media and notall immediately after the album arrives in stores. "Mercury Falling" comes out everywhere but the U.S. March 4; its American release date is March 12. "We're so pleased we have the artist playing in the market when the album is released. You normally don't have that luxury," says Kier-

Sting has already done European print press prior to the album's release. A&M is now in the process of booking a number of European television and radio appearances based around his touring schedule.

A&M's international department has also prepared an open-ended audie interview that features Stine talking about every track on the al bum. Radio stations will be supplied with the disc and a transcript so they can tailor a special to their individual market. This is perfect for the territories. like the Latin American market, that he won't get to until later in says Kierszenbau

The first single from the album, "Let Your Soul Be Your Pilot," went to worldwide radio Feb. 2. Unlike many other artists who go to different territories with different tracks. Sting has singles and videos that are often the same worldwide

"Releasing the single on the same date gives us a unified, complete worldwide plan on Sting. That's really important," says Kierszenbaum. However not everything is the same throughout the world.

The international release contains the same songs as the U.S. album plus a special bonus tune called "25 To Midnight"-a bouncy, fidgety, grabber of a track about a trainund lovable loser of a mu who has 25 minutes to travel 15 miles and hook up with his long-suffering girlfriend or she'll leave him for good. ("25 To Midnight" will be a Bside to a U.S. single.)

In order to distinguish it further from the U.S. version, the international edition of "Mercury Falling also features a differently colored alhum cover

"It's just a way to give something special to the international marketplace. It's something to rally around the outposts, a special package for retail," says Kierszenbaur Sting, who is booked by MPI in

Europe, will continue his tour of the Continent until late spring. After a U.S. summer tour, be will play in the U.K. In 1997, he will perform in Southoust Asia and Australia This tour will take Sting to some

markets he's never played before, including Moscow and several other ese labels Eastern European cities.

A&M LIPLIFTED BY STING'S 'FALLING' (Continued from page 1)

Sting has more of a footbold at adult contemporary radio, "I think one more good solo album and he'll he a serie extist at our format " sour Pat Paxton, PD at KHMX Houston.

When it comes to picking singles, Sting leaves the choice to A&M. "I used to know what would be a hit single and what wouldn't, and now I haven't the faintest idea," he says. "I think I've been very lucky in my career in that popular taste has coincided with what I thought was cool. But I have to prepare myself for the day when what I think is the right thing to do doesn't coincide

with popular taste." That day seems quite far away. Sting's last studio album, 1993's "Ten Summoner's Tales," has been certified triple-platinum by the Recording Industry Assn. of America. tving it with his 1985 solo debut. The Dream Of The Blue Turtles. as his most successful release in the U.S. His 1987 album, "... Nothing Like The Sun," has gone doubleplatinum, while 1991's "The Soul Cares" and 1994's greatest-hits collection have both sold more than 1 million units each.

"The new album will be a top 10 record for us for at least half a predicts Dennis Agreski. general marketing manager for music at Lechmere, a Woburn, Mass,based electronics superstore chain. 'We're more of an adult shopping area than a lot of retailers. I expect it to perform extremely well for us.

As pleased as A&M may be that Sting has such a following among the VH1 crowd, Pollak stresses the label's belief that Sting's audience extends beyond that older demographic. We're not going into this auto-

atically assuming that he's just VH1 or just this or just that, because every one of Sting's albums has new opportunities and you have to be able to present that to every-



body without just assuming that only VH1 would be interested," says Pollak, "His fans range from the late teens and early 20s on up. If we just stuck with a target audience. we'd be disregarding a huge core of Sting fans.

To reach as many potential record buyers as possible, A&M has booked Sting for a number of television shows that appeal to all different consumers. He will be on "Saturday Night Live" Feb. 24. He is also taping interviews "Live With Regis & Kathie Lee, "CNN," and "Good Morning Amer ca" that will run closer to the album's release date. Sting will appear on "Late Show With David Letterman" April 10.

In addition to TV appearances A&M is also buying a slate of ad time on cable and broadcast channels to promote "Mercury Falling. "His fans might not necessarily lis-ten to the radio," says Pollak, "so we're going to have the most concerted TV [ad] effort we've had on one of his projects."

Following a European tour, Sting will begin a summer U.S. outing in June. He is booked in America by Frontier Booking International.

It may have been three years since Sting has had an album of new material to tour behind, but he's been represented by a dazzling array of side projects in the interim.

He's currently on the soundtracks of both "Leaving Las Vegas" and 'Sahrina." In the last few years. he's performed with Bryan Adams and Rod Stewart on the chart-topping "All For One," appeared on Leonard Cohen and Jimi Hendrix tribute albums, recorded with Tammy Wynette for her duets album. learned Gaelic phonetically so he could sing with the Chieftains, sung with Luciano Pavarotti, and recorded a track for the upcoming "Nova Bossa: Red Hot + Rio" AIDS

charity album. And that just skims

the surface

"I have a real problem saving the word no," says Sting with a laugh. People ask me to work for them. and I just have to say, 'OK, I'll give that a go,' I also like being a journeyman, being a craftsman. I think there's a real danger of being painted into your ivory tower. To be asked to do different kinds of work. just to work for the money even, is

good for your creative process For Sting, the more varied the material-whether it is on side pro jects or his own albums—the better. For me, music is one big city. I don't see it as a compartmentalized whetto-ized kind of thing. I demand ccess to every department because I think music is a common language that links all of us

On "Mercury Falling," the theme that links the songs is a sense of redemption and acceptance that comes to each character

One of the acquisitions I've recently acquired is an acceptance of things that I cannot change," says Sting, "I think the protagonists hore one often food with a situation that simply cannot be changed, and the congruence about the horoism and courage it takes to accept that."

Before coming to any kind of resolution, however, most of the characters go through a period of isolation-a sensation with which Sting is familiar. "Even though I'm actually very happy at the moment with my family, I've been alone enough in my life to know that feeling very well, for it to be burned into my memory, you know," he says.

"In the past, I would have told you and believed that for me to be creative I would have had to be in some kind of pain or to manufacture some kind of criais for me to be able to write at all." he continues. "I don't believe that any more. I think I can be the opposite. I can be happy and have the knowledge of pain, but I don't have to be in pain to make music."

In fact, Sting sounds lighthearted and downright jovial when he describes a scenario that seems impossible to magine in the life of the former king of pain. When asked what he does when one of his songs comes on the car radio, he replies. "The funniest thing is, if you're in traffic and somebody next to you is listening to same radio station. you can sort of lip-syne the words and they freak out. We don't have that many radio stations in England, so you're almost guaranteed that the person next to you is going to be listening. And the reaction of the person in the next car? Sting chuckles and says, "I generally get the bird when I

CHINA, JAPAN FACE POSSIBLE TRADE ACTION

(Continued from page 5)

governments have made firm decisions about piracy.

Berman added, "Do you know what the Chinese resnense was Ito the name tiators to the joint-venture offer? We

already have joint ventures; we don't need you.' Meaning that the [piracy] is going to continue. So, I'm not happy. Earlier in January, Western officials had been hopeful about future progress after China closed six suspect plants and hit alleged pirates with mas

sive fines (Billboard, Jan. 20). In the meantime, Kantor, frustrated y Beijing's alow-moving enforcement of its trade agreement with the U.S., may be forced to haul out sanction threats against China, "We're deadly serious about this," Kantor said in a prepared statement issued Jan. 22.

On Jan. 30, members of the Republican Entertainment Task Force, led by Rep. Sonny Bono, R-Calif., met with Kantor to discuss possible sanctions against China. Meanwhile, Sen. Barbara Boxer, D-Calif., urged President Clinton to toughen the trade stance with China in a letter to the White House dated Jan. 29.

Kantor is also threatening to take Japan before the WTO for its failure to protect pre-1971 U.S. recordings. many of which appear on lucrative compilation allume released by Japan. "Japan's failure to correct this mat-

ter by Jan. 1 . . . would appear to give

the U.S. no other recourse," Kantor anid

In appounding results of a Special 301 (trade law) review Jan. 19, Kantor stated that Japan's unwillingness to protect the pre-1971 recordings would breach that country's Trade Related Intellectual Property obligations. TRIPs, a provision of the WTO, applies Article 18 of the Berne Copyright Convention, known as the "retroactive protection" rule, Japan is a Berne signatory and a WTO member.

Although the Recording Industry Assn. of Japan has yet to take an official position on Kantor's action, an RIAJ spokesman points out that rolling back the protection period would help Japanese record com nies especially in terms of their foreign estalog renduct

Foreign repertoire accounts for the vast majority of unauthorized but legal product sold in Japan, as a quick stroll rough any busy Japanese shopping area demonstrates Cheaply packaged compilations fea

turing such acts as Elvis Presley, the Beatles, the Beach Boys-in fact, just about anybody who had a hit in the '50s and '60s-sell for 1,000 yen (\$9.40) or less, compared to the roughly 1,500 yen (\$14.15) charged for import albuma and the 2,500 ven (\$23,60) for foreign product pressed in Japan. "Many Japanese record companies

(Continued on page 90)

'Mercury Falling's' Songs

March 12 A&M release, "Mercury Falling," All songs were written by Sting, except "La Belle Dame Sans Regrets," which was co-written by Sting and his guitarist Dominic Miller. · "The Hounds Of Winter." A dreamy, textured tale of a man whose

heart is as cold and desolate as a frigid December day since his love left. The opening lyrics of this song provide the album title. · "I Hung My Head." With a quirky 9/8 time signature, this

Western saga relives the tale of a man who accidentally shoots a stranger and pays a mighty price Enhanced by the presence of the Memphis Horns. · "Let Your Soul Be Your Pi-

lot." The first single, a rhythmic, midtempo exhortation to let your conscience be your guide. Buffeted by the East London Gospel Choir.

· "I Was Brought To My Senses." A beautiful a cappella opening gives way to a musically layered tale of a lover looking to nature to see the future of his relationship.

PILOT SINGLE PACKAGE Branford Marsalis' lilting saxophone weaves through the last half.

"You Still Touch Me." Buoyant, midtemno R&B-inflected music belies lyrics that portray a man haunted—and yet comforted—by the memories of his former lover. Features Sting's strongest vocal performance on the album

· "I'm So Happy I Can't Stop Crying." In this song backed by an infectious country rhythm, a divorced father struggles and ultimately adjusts to his new life.

. "All Four Scasons." A soulful, horn-based salute to a woman whose ever-changing temperament keeps her man entranced.

"Lu Belle Dame Sans Regrets." A breezy bossa nova beat backs this French tale of a woman who feels no remorse and the man who can-

not understand her.

"Valparaiso." A wistful ballad about a sailor trying to get back to his love who waits for him in this Chileen seenort

· "Lithium Sunset." A short, pedal-steel-filled gem about someone looking to the sun for some respite from his soul's sorrows. The song closes with Sting murmuring the album title.

BILLBOARD FEBRUARY 10, 1996

FOLLOWING SUCCESS OF DASIS, EVERYTHING BUT THE GIRL, AND OTHERS, BRITPOP ACTS ARE ON INVASION ALERT (Continued from page 1)

Glory?," remains at No. 5 on The Billboard 200, while Bush's Trauma/Interscope debut, "Sixteen Stone," is at No.

Meanwhile on the Hot 100 Singles chart veteran British act Everything But The Girl has scored a left-field hit with a remixed version of "Missing, from its "Amplified Heart" set released by Atlantic in 1994. This week the single is at No. 3.

Atlantic co-chairman Val Azzoli says it is not a coincidence that Bush, Oasis, and Everything But The Girl are experiencing success in the U.S. at the same

"There has been a more open recep tion to British acts," he says, "England has always been a hotbed for music. It was cold for a couple of years, and it was just a matter of time before it heated up again. I'm not surprised at all." Epic Records senior VP of A&R David Massey, who is responsible for signing Oasis to Epic in the U.S., says the success isn't necessarily due to America being more open to British acts, but rather to the quality of the acts themselves

"British music did go through a bit of a slump in the late '80s and the very



beginning of the '90s," he says. "It was dominated by faceless dance music. That changed, however, in 1992 and 1968, when a new crop of British bands began to surface, Massey says, "Now there's a lot of interesting bands coming out of the U.K. It's the quality of the music that is helping to open up radio here in America to British acts

Rob Kahane, the former manager of George Michael, who launched his Trauma Records label with the success of Bush, says British music has "always been happening and influential." Kahane says that Brits, who were brought up on a steady diet of pop from the Beatles and Elton John. have a much more traditional pop perenective "That song structure has enabled

them to be competitive in the American marketplace," he says. Ironically, Bush-whose "Sixteen

Stone" has sold 2.7 million units since its release in January 1995, according to SoundScan-has often been mistaken for an American band and is often compared to Nirvana or Pearl Jam. That is starting to change, however, with the success of Bush's latest single. "Glycerine," which stands at No. 3 this week on the Modern Rock Tracks chart sounds more like the Psychodelie Furs then a grunge hand in the track Rush load singer Govin Ross dale's pronunciation of the title is decidedly British While Bush tends to favor aggres-

sive grunge and Oasis mines Beatlesque pop and rock, Rossdale says the two acts do have something in com-

"We're both concerned with songs. he says. "It may be different ends of the spectrum, but essentially it comes down to having good tunes.

While Bush has so far been more successful than Oasis in America many feel that Oasis' success will be more important to the band's fellow countrymen, because the band's sound is more traditionally British

Oasis' "(What's The Story) Mornit Glory?" has sold more than 569,000 copies to date, according to Sound-Scan, while its 1995 debut, "Definitely Marcho " has sold 269 000

Rob Roll, now, rolesce buyer for the 300-store, Torrance, Calif.-based Wherehouse Entertainment, says Oasis, rather than Bush, has paved the way for a lot of other British bands

Just prior to Oasis, if you looked at modern rock playlists, there may have been two or three acts." Bell says. "Now you're seeing a pretty different In fact, at this time last winter British acts made up nearly half of the top 10 on Billboard's Modern Rock Tracks chart (Billboard, Jan. 28, 1995)

While such acts as Blur. Black Grape, and Menswear have received some modern rock airplay, it remains to be seen if they will be equally embraced by the American public.

'Some of the other bands have a very English sound that maybe doesn't translate here well." Bell adds. whereas Oasis has a very Beatlesque, accessible rock'n'roll sound that American audiences seem to get into

Modern rock KROQ Los Angelea isic director Lisa Worden concurs. "Blur is one of my favorite bands in the world right now, so I'm hoping Oasis is opening the door more for this music work," she says. However, Worden isn't overly opti-

mistic about the chances that Blur and another British pop act, Pulp, will find success in the U.S. "Pulp is in the same category of Blur," she says. "If Blur is having a tough time, Pulp is going to have a hard time

Joe Riccitelli, senior VP of promotion at Island Records, is also hopeful that the success of Oasis will be a boon for Island's Pulp and London'a Menswear

Island is taking the Pulp track "Common People" to modern rock radio Monday (5). The band has already had enormous success in the U.K., as "Different Class" has sold more than 800,000 copies there. The album will be released Feb. 27 in the U.S.

"We're hoping that anything Oasis has done in the States can help us out, Riccitelli says, "but they are coming off a bigger record than we are.

Meanwhile, London hasn't given up on Menswear The hand will visit the U.S. in February or March, and at that time the label will release a new single, "I'll Manage," from its album, "Nui-

"It's been tough going for us overall, but we feel that radio wants to see these types of bands break," Riccitelli says. "It's just that the dominoes are not in line yet for this type of band to break Nonetheless, Riccitelli is optimistic.

One is halped set the table here in the States, and we're going to see if we can follow it up with the main course." BRITS ON TOP 40

While Island attempts to break Pulp at modern rock, another British act,

Everything But The Girl, has found its cess at top 40 radio. For multi-instrumentalist Ben

Watt-who, along with vocalist Tracey Thorn, is Everything But The Girlthe triumph in the U.S. has been a long time in coming. In fact, when the duo first gained

notice in the mid-80s, another crop of U.K. acts, including the Smiths, the

Sundays, Aztec Camera, and the Cocteau Twins, were their peers

"We were perceived as a British alternative hand, because in those days what was coming out of the U.K. was the alternative scene," says Watt. "It was nonrock-based alternative music. Then what happened was Nirvana and Souttle, and busically the goal nexts got moved. Alternative music hardand up to the point where it become rock again and all those groups were sidelined. We were no longer the alter-

native. The rules changed. Many of the British bands from that period soon found they no longer had a ome at American modern rock, which had previously been a strong support-

er.
"A lot of our generation floundered. We were temporarily bailed out by Inew adult contemporary l, which I was completely bewildered by, but I was grateful, because they kept us affoat in America," Watt says. "But, 1 always felt that I wanted to get a footbold back with something more mainstream whather it was accessible alternative music or a leap into the pop

mainstream." Watt admits that Everything But



OASIS

The Cirl made a conscious desision to go after a larger audience. "We just had to consider the routes that were open to us," he says. "I felt that the route through club music, and the growing acceptance of club-beat within the mainstream, was something we could use in our sound certainly more successfully than trying to turn our-

As a result, Thorn collaborated with Massive Attack, and Todd Terry was enlisted to remix "Missing." The track initially garnered play at clubs in Miami before spreading

selves into Nirvana.

through Florids and eventually find ing its way to radio. The response at radio was not overwhelming at first, but Atlantic didn't

give up. as a few stations stayed with the track. Says Azzoli, "It was like an Edgar Allan Poe poem. It was like the body

wouldn't die. We would bury it, and it was still scratching Finally, in late 1995, Atlantic opted to reissue "Amplified Heart" with the

Todd Terry club remix version of "Missing" tacked on as an 11th track. and Atlantic promoted the song with full force Prior to "Missing," Everything But

The Cirl's success in the U.S. had been marginal at heat in 1990 "Driving from its "The Language Of Life" album reached No. 26 on the Modern Rock Tracks chart, while the album peaked at No. 77. Adam Cook, PD of WXXL (XL

106.7) Orlando, Fla., says "Missing" is a hit simply because it's a good song. "It doesn't really matter where it is from," he says. "Everything But The Girl just had a great song, and that's why it ended up making it." The success of "Missing" has helped

propel "Amplified Heart" onto The Billboard 200. This week the album moves from No. 83 to No. 68. The album has sold 232,000 copies to date. according to SoundScan

Everything But The Girl isn't the only British act finding success at top 40 radio. Other recent British hitmakers include Seal and Take That, and now Ossis and Bush also are crossing over. Ongie's "Wonderwall" debuted at No. 21 on the Hot 100 for the week ending Inn 27 This week the cong is at No. 15 on the Hot 100, while "Won-

derwall" is also on the Album Rock

Tracks chart at No. 11. Bush's "Glycerine," meanwhile, climbs to No. 30 this week on the Hot

At rock-leaning top 40 WPST Tren ton, N.J., for the week ending Jan. 21, "Wonderwall," "Glycerine," and "Missing" were all in the top 10. PD Michelle Stevens sava the success of the three sets is not a fluke

"These songs and their albums are excellent," she says, "The bands are hip and the songs are hits."



SOFTNESS: The weather during the Jan. 22-28 tracking week was less severe throughout most of the country than it was during earlier weeks in the year, yet the sales figures that determine this week's standings are downright dreary-down from last week's numbers and down from the comparable 1995 week. What gives? Although I am tempted to say this dour business climate is an indication of the apocalyptic fallout that one should expect as a result of Major League Baseball owners announcing their intention to initiate interleague play, dismal sales figures are com-In the same 1995 week, a chart-topping debut by Van Halen and entries

at Nos. 6 and 24, respectively, for Too Short and the Chieftains did little to drum up overall business, as just 17 of the title a on The Billboard 200 for Feb. 11, 1995, showed a gain over prior-week sales. Discounting albums that re enter The Billboard 200, only 17 titles show gains this week Variances in release schedules led to more brisk business in the compara-

ble 1992, 1993, and 1994 weeks. But, in general, this is still a time of year when the pace of music stores gears down from December's fast sales action.

THE CAVALRY: Some sales relief comes by virtue of the Jan. 29 broadeast of Dick Clark's annual American Music Awards telecast on ABC, as artists who received exposure on the show-particularly those who performed-could make long strides on next week's chart. Along with those performers mentioned in last week's column, the comedy albums of co-host off Foxworthy could see a bump. Mariah Carey, who slides to No. 4 on The Billboard 200 with a 20% sales

op, could end up loving this year's award season. In addition to ope the AMAs with "Fantasy," she is also scheduled to join Boyz I1 Men for the opener of the Feb. 28 Grammys ceremony on CBS, and Carey is just the sort of artist who zooms in the wake of such exposure. At least one of the AMA bookings could have minimal impact, because the

show's air date hit before the acts' new albums reached stores. Neil Diamond's new set will not street until Tuesday (6), while Lionel Richie's comeback disc is not slated until late April. But, all in all, the awards show provides a consistent and welcome boost each year in music sales. HIGHER GROUND: Beyond the American Music Awards' halo, it looks

like music dealers might get a boost from a release schedule that looks more balanced than last year's. Of course, this year is just a few weeks old, so we'll see, but career-high numbers for Tori Amos might be a good omen. She bows at No. 2 with first-week sales of nearly 109,000 units, the first time she has topped the 100,000-unit mark. Her best prior week was in February 1994, when "Under The Pink" bowed at No. 12 with 65,000 units. The album before that, "Little Earthquakes," peaked at No. 54. Look for another big debut next week when a brand-new set from the late rap pioneer Eazy-E hits the charts, and in two or three weeks, the new

2Pac should roll some large numbers ALSO NEW: Aside from Amos, this week's big chart also sees a rapper

and a country atar score top 50 debuts: the D.O.C. checks in at No. 30 (25,000 units), while Nashville brings us Tracy Lawrence at No. 37 (20,500 units). For Lawrence, the opening-week sum is far better than any week seen by his live 1995 album, which only spent four weeks on The Billboard 200. That set's best week fell just shy of 7,000 units, but Lawrence's previous studio albums each fared better; the best week for his '93 album was 38,000 units, while the top week for his '94 set was 37,000 units.

SHORT SUBJECTS: A "60 Minutes" profile gives a little juice to Bruce Springsteen, with his folkish "The Ghost Of Tom Joad" riding 93-82 with an

gain and his "Greatest Hits" re-entering at No. 186 on a 13% increase Movies continue to contribute music sales, as the soundtrack from "Mr. Holland's Opus," which topped the box-office chart, enters at No. 64 (15,000 units), while the set from George Clooney's "From Dusk Till Dawn" enters at No. 94 with more than 11,000 units . . . The top four albums each exceed 100,000 units. The top six topped that mark a year ago, with Van Halen's aforementioned "Balance" pushing 295,000 units.

TRAUMA/INTERSCOPE'S NO DOUBT KEEPS FAITH

various skateboarding companies; performed at skateboarding festivals; and toured clubs on its own. Now it will head out on its biggrest tours yet as the opening act for Everclear from Feb. 1-10 and for Bush and the Goo Goo Dolls from Feb. 12 through mid-April.

The band's new-found friends at radio can be attributed to the natural evolution of its musical direction, which positioned it as more airplay-friendly. Its 1992 self-titled Interscope debut, which didn't make it to Heatseekers or The Billboard 200, was saturated with ska sounds, while "Tragic Kingdom" delivers catchier songs in the pop/punk vein with shades of ska mixed in for flavor.

Strong live shows and support from modern rock radio and MTV certainly paved the way for No Doubt's success. HOOTIE & CO. FILE SUIT

Strong sales of "Kootchypop" in the

According to the suit, Fishco is the

The suit slleges that the band and

Harmon learned from Mizrahi Jan. 26

that he "asserted rights" to the indie

recordings and was in possession of "counterfeit masters" of the songs.

rently possesses, and at all times since the creation of the aforesaid songs has

The suit claims that "the group cur-

ssessed, the original masters for the 15 songs within the subject sound

The action continues, "[Mizrahi] has

threatened [Fishco] that if monies are

not immediately paid . . . in sums ex-ceeding \$200,000 that [Mizrahi] will im-

mediately sell the counterfeit masters

to foreign third parties with whom [he]

band and Harmon told Mizrahi he had no rights to the recordings, be "never-

theless responded that unless he was

paid his demanded money, he would sell

the counterfeit masters to a 'foreign

nor his attorney could not be reached at

An attorney for the band could not be reached for comment. Neither Mizrahi

The suit alleges that even though the

"sole proprietor of all rights, title, and

Southeast brought the band to the at-

tention of Atlantic, which signed it.

interest" in the indie recordings

recordings."

haver.

press time.

has been negotiating."

(Continued from page 12)

However, the album's 27-position jump on The Billboard 200 two weeks ago can largely be attributed to exposure on a closed-circuit television outlet, the Channel One Network, according to Paul Palmer, who mixed "Tragic Kingdom" and is co-president of Trauma Records with Rob Kahane.

The band's sassy lead singer, Gwen Stefani, hosted Los Angeles-based Channel One's 12-minute daily news program Jan. 16, which aired in 12,000 classrooms. No Doubt's songs were used as the music bed between segments. An in-store at a Blockbuster in Fresno, Calif., following the show drew many of the students and helped fuel alburn sales.

"In our early strategy sessions, we talked about getting to high school mar-kets, more than just the traditional stickering," says Jim Martone, VP of marketing at Trauma, who set up the promotion. "We wanted [students] to be exposed to the band and to Gwen, because she really relates to them." Steve Berman, head of marketing at Interscope, says Trauma did a great job

setting up this record with aggressive street campaigns in the skateboarding unity and in schools. "We worked hand in hand with them in expanding their marketplace," adds Berman. "One thing we really feel we do well is we went under the tour markets and radio airplay and really pounded the streets with promotions."

Tony Ferguson, the Interscope A&R executive who signed No Doubt in 1991. says part of the reason "Tragic Kingfared much better than "No Doubt" is the timing

"We released ['No Doubt'] st a time when the music scene was breaking Pearl Jam and Nirvana," says Ferguson, "so punkish ska didn't really fit in. This is all about timing and the involvement of people like Paul and [producer] Matthew Wilder."

Tony Kanal, bassist of the band, which also includes guitarist Tom Du-mont and drummer Adrian Young, says it took three years for "Tragic Kingdom" to come out, because the band and

the label weren't seeing eye to eye. The band was so frustrated that it released "Beacon Street Collection, which Kanal refers to as "Tragic Kingdom" B-sides, on its own in early 1995 and sold it at shows and via mail order. However, Kanal says all of the frus-

trations are behind them now, "It was the kind of situation where Interscope was blowing up at the time, and the grunge thing was happening," says Kansl, "We definitely needed some fresh blood behind it and Trauma was really psyched about the project, so r we have the best of both worlds. We have a small staff that's really hands-on, and then we have Interscope, which has

developed into a good situation." The band is managed by Tom Atencio of Tom Atencio & Associates.

TENE

The members of No Doubt pose with their Heatseekers No. 1 T-shirts, which commemorate the band's Trauma/Interscope album, "Tragic Kingdom, reaching No. 1 on the Heatseekers chart for the week ending Jen. 27. (Photo: Chuck Pulin/BPI.)

A WEEKLY LIPDATE ON BRMG

Music Monitor Available In the UK on Fridays

Group's UK trade weekly has changed its publication day from Wednesday to Friday in order to provide readers with the most up-to-date charts and editorial coverage available in the UK trade press.

& Music Monitor

The magazine, which recently marked its first anniversary, offers a unique weekly UK dsta package comprised of the following: Top 40 airplay charts for BBC Radio

1 and Commercial Radio.

Power Playlists of such influential outlets as Virgin Radio, Atlantic 252 and such leading London FM outlets as Capital, Kiss and Heart.

The Independent Retail Chart, fea-

turing top 20 singles and albums. These are based on across-thecounter sales from a national sample of influential indie UK music retail stores, surveyed by Gallup.

Q&A: a wide-ranging interview with an industry leader in music or broadcasting. Recent interviewees included Jack Eugster of Musicland, Alan McGee of Creation Records, Ric Blaxill of BBC-TV's "Top of the Pops," and Richard Griffiths of Epic

Music Monitor is planning to intro-duce a number of new features, including a "song index" containing information about the writers, producers and publishers of UK hita.

For more information on Music Monitor or to subscribe, contact Jeanne Jamin at (212) 536-5237.

Billboard's 1996 International Tape Disc Directory

Production is underway for Billboard's 1996 International Tape Disc Directory (ITTD). With over 4,000 editorial listings from 60 counfor choosing the replicators and tries, Billboard's ITTD is recognized and relied upon by a buying audience in 110 countries for providing contacts in the fields of duplication, replication, manufacturing of jewel boxes, print labels and equipment.

Every year thousands of business managers, production managers, and creative individuals are responsible

duplicators of pre-recorded music and video products as well as the packagers of entertainment software. ITTD saves them time and money by consolidating manufacturing information on music and video into a one-stop reference guide.

An ad in ITTD will give you exposure with top management and buyers at all the major and indie labels. The ad deadline is March 29. Call Ron Willman at (212) 536-5025 to reserve space

Billboard Online Update

George Hess, President of ADM Promotion and Marketing, is Billboard Online's February expert in Larry Flick's "Ask the Experts This month's topic is: The nuts and bolts of indie promotion -When should you hire an independent to work your record to radio? Questions are now being accepted. For more information on Billboard Online, contact Vince Beese at (212) 536-1402

CASSETTES IN 7 DAYS! 300 C-12 Cassettes for only \$495



DISC MAKERS

IMAGO LINKS WITH KOCH INTERNATIONAL (Continued from page 1) tential because of Terry Ellis' track

record. He's personally involved in the label and fiercely independently minded now, after his BMG experi-

"We're thinking that this can become a very big label. Obviously they're going to do it the independent way-build this step by step and not go crazy like some of the labels that are starting up with tens of millions of dollars. We're very encouraged by their realism and what they're bringing us in terms of new product."

In March, Imago will release an instrumental album by Duran Duran guitarist Warren Cuccurullo and a new studio release by veteran English rock unit Modern English. In April, the label will finally issue a third album by Michael Ivey's hiphop group Basehead. The set was completed in 1994, but its release was beld up by Imago's distribution void.

Most of Image's acts found majorlabel homes during Ellis' yesrlong period of insctivity. Aimee Mann's album "I'm With Stupid," recorded for Imago, was released in January by DGC. Paula Cole's Imago debut was rereleased by Warner Bros. The Figgs have been brought to Capitol by A&R VP Matthew Aberle, the un's former A&R man at Image And Wickerman now has a deal at Hollywood Records

Punk pioneer Henry Rollins, who bas been openly critical of his handling by Imago (ironically, after posing with Ellis in a print ad for Apple's Powerbook), is reportedly close to a deal with DreamWorks. Ellis declines comment, other than to say that "the Rollins thing will, I'm sure, get sorted out in the near future. Koch has resolicited "Weight" and

"The End Of Silence," two albums by Rollins' group, Rollins Band; the spoken-word Rollins solo album "The Boxed Life"; and "Talking From The Box," a home video of a Rollins spoken-word performance, all of which were previously released by Imago. John Waite's 1994 album "Temple

Bar" has also been resolicited. Ellis says that Imago could release between 10 and 15 new records through Koch in a year. His company

is now operating with s pared-down staff of seven, all of whom will share "When you're a small independent company, everybody does every-thing," Ellis says, "Nobody has the luxury of doing one job. Nobody has a

Ellis, who notes that he founded Chrysalis Records as an independent with former partner Chris Wright in 1969, says he is encouraged by the current robust health of the indie sec-"To me, this is a very exciting time," he says. "I think that the inde

title. Everybody calls stores, every-

body calls radio, everybody calls

press, everyone sweeps up, everyone does A&R."

pendent labels are enjoying a resur-gence because the independent distribution has become strong, and between the independent labels and independent distributors, they're servicing a sector of the market that the major labels don't seem to service anymore. All of a sudden, there is a real alternative to what the major la bels offer."

PRODUCER BOR THIFLE DIES

thanks to Teresa and all the other artists. I was the young 'hot' producer, The brass wanted me to be happy, so 1 was even allowed to record jazz with such greats as Terry Gibbs, Manny Alburn, and Hot Lips Page, as long as the

hits did not stop. But it was with Buddy Holly that Thiele's next career peak occurred. Demo tapes of "That'll Be The Day" had been shopped around the majors, and all had passed. When the song finally reached Coral, Thiele became excited about its marketplace viability. But the nascent rock'n'roll sound didn't libe with the other music on the label, and Coral, too, made no offer. Thiele lobbied adamantly for Holly's song and was given the go-ahead, "That'll Be The Day"

went to No. I within weeks of its release. After seeing crossover success with Jackie Wilson's "Lonely Teardrops, Thiele moved his pop productions to Dot Records in 1959. A foray into gospel occurred when Thiele chose Harlem, N.Y.'s Apollo Theatre for the site of a live recording by the Clara Ward

Singers. A brouhaha over the content of a Jack Kerouse album for Dot led to Thiolo's departure. With new partner Steve Allen he formed Hanover-Signature and together they decided to add jazz backgrounds to the Beat poet's verse.

A short stint at Roulette Records in 1961 teamed him with Louis Armstrong. Thiele encouraged the trumpeter to record Duke Ellington songs with Ellington himself at the piano, and the result was brilliant. In Gary Giddins' biography "Satchmo," the critic wrote that the session "proved mutually rejuvenating. The result is superbly played, mod-ern and beyond category." Later in '61, he began at ABC Records and, within a year, took the job for which he is ultimately remembered by jazz fans: producing innumerable dates on ABC subsidiary Impulse! Here, too, Thiele's interests were var-

ied. He recorded some of the label's most gorgeous mainstream records, such as the recently reissued "Duke Ellington Meets Coleman Hawkins. But he also made space for bold-faced progressives, such as saxophonist Archie Shepp, whose "Fire Music" has again become available.

Bridging the gap between Johnny Hodges and Albert Ayler-both of whom cut dates for the label—Impulse! became one of the most respected labels of the day, There, Sonny Rollins, Benny Carter, McCov Tyner, Quincy Jones, Dizzy Gillespie, and Charles Mingus also came under Thiele's purveyance.

Without question, however, the Im pulse! artist with whom Thiele is most sociated is John Coltrane. When the pair first met st a Village Vanguard session, as Thiele later said, the music was quite spectacular.

Physicists have long debated about the existence of a 'big bang,' " Thinks says in "What A Wonderful World." Without any question, the fazz equivalent occurred during that seismic quarter-hour. Everyone in the audience was mesmerized; I was so intensely puffing the pipe I smoked in those days it near ly broke in my mouth, and, more incredibly, [Vanguard owner] Max Gordon stopped counting his receipts to look up and listen

Subsequent records with Coltrane in-clude "Ballads," "John Coltrane And Johnny Hartman," and what many call the apex of their association. "A Love Supreme," which is one of jazz's peren nial best-sellers, having been certified Flying Dutchman was founded by Thiele in 1969, and its sister imprint,

Blues Time, released records by pianist Otis Spann, Eddie "Cleanhead" Vinson, and "Big" Joe Turner, Flying Dutchman furthered Impulsel's accomplishments and offered progressive discs by guitarist Larry Coryell, saxist Gato Barbieri and, in an update of Thiele's Keroua sessions, the first recordings of poet Gil Scott-Heron. "The Revolution Will Not Be Televised," Scott-Heron's initial re-

lease, is often cited as a prime forbearer of hip-hon In 1972, he married Teresa Brewer. Soon afterward, he began recording her

for his latest venture, the Doctor Jazz label. In the mid-'80s, a various-artista record titled "Blues For Coltrane" that he cut for MCA won a Grammy. For the last few years, he was the proprietor of Red Baron, which was also broad in the range of music it covered.

When the film "Good Morning, Vietnam" was released in 1987 it revitalized an Armstrong track that Thiele and partner George David Weiss penned in the mid-'60s, "What A Wonderful World." Thiele was recently consulting with GRP which controls the reactivated Impulse! catalog.

Thiele is survived by his wife, Teresa Brewer, and his son, Bob Thiele Jr., a songwriter signed to Warner/Chappell Music. He was previously married to singers Monica Lewis and Jane Harvey, the mother of Bob Thiele Jr. A funeral service was scheduled for Feb. 2 in New

CHINA PIRACY

(Continued from page 87)

sell licensed product and pay royalties (to master rights holders), Akira Suzuki, manager of the RIAJ's public relations division, "But there are many other smaller ones whose product is sold in kiosks in front of train and subway stations, for example, who don't pay royalties. So what the U.S. government is doing may help Japanese licensees." Suzuki adds that since these comp

nies are not members of RIAJ, there's no way for the label's group to estimate how much of the market such sales renrecent

Tower Records Far East managing director Keith Cahoon says they may account for as much as 5% of Japan's annual music sales of 5,2 billion ven (\$4,9 billion), but he stresses that it's just a rough guess.

Cahoon says many of the companies marketing unauthorized product in Japan also manufacture some of the bootleg CDs on sale in the same prime

Such bootlegs mainly comprise live recordings of big-name foreign artists, including Bruce Springsteen and Mariah Carey. ("Unlicensed" is the title of the Carey bootleg.) There are different theories as to

why foreign repertoire accounts for the overwhelming majority of both bootlegs and unauthorized but legal pre-1971 recordings. One is that pre-71 Japanese pop, much of which was disposable "idol" fare, has dated less well than Western music. As for bootlegs, Tower's Cahoon says, "Japanese copyrights are strongly protected. American convrights are rarely protected unless an American

Of Kantor's warning, RIAA's Berman said, "I am very pleased that the very first action the USTR has taken toward WTO compliance is on behalf of the U.S. record industry."

starts yelling about it."

A WEEKLY NATIONAL MUSIC SALES REPOR

CD

YEAR-TO-DATE OVERALL UNIT SALES

TOTAL 51,409,000 48.633.000 (DN 5.4%) ALBUMS 46 022 000 42,260,000 (DN 8.2%) SINGLES 5 386 000 6 374 000 /UP 18 3%)

OVERALL UNIT SALES

10 928 000

ART WEEK

11.631.000

CHANGE

DOWN 6%

THIS WEEK

11 416 000

CHANGE

DOWN 4.3%

YEAR-TO-DATE SALES BY ALBUM FORMAT

29.425.000 30.303.000 (UP 3%) CASSETTE 16 528 000 11.809.000 (DN 30.4%)

OTHER 69,000 148 000 /UP 144 9%)

SALES THIS WEEK 1,557,000 9.371.000 AST WEEK AST WEEK 1,629,000 10.002.000

CHANGE CHANGE DOWN 6.3% DOWN 4.4% THIS WEEK THIS WEEK 1.281.000 10.135.000 CHANGE CHANGE

LIP 22 5%

DISTRIBUTORS' TAL MARKET SHARE (1/1/96—1/26/96) 14 6% 12 600 13.3% ervision province

DOWN 7.5%

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY HILLING

Collins Lands 'Somewhere' On Chart

THE FIRST CHART ACTION for RCA's "The Songs Of West Side Story" tribute album can be found on the Hot Adult Contemporary list, where Phil Collins debuts at No. 38 with "Somewhere." It is one of three tribute titles on the ACchart: the others are Rod Stewart's "So Far Away" and Celine Dion's "(You Make Me Feel Like) A Natural Woman," both from "Tapestry Revisited: A Tribute To Carole King."

The classic Leonard Bernstein/ Stephen Sondheim composition 'Somewhere" bas been recorded by a number of pop artists since "West Side Story" first came into our conness in 1958, when the original Broadway cast album of this modern American musical was released. The highest-charting version was

recorded by former Dovells lead singer Len Barry, whose single peaked at No. 26 on the Hot 100 in 1966. The show's cliactic tune has also been recorded by artis as Diana Ross & the Supremes, P.J. Proby, Dionne Warwick, We Five, the Four Seasons, and Aretha Franklin, Lady Soul recorded the song again for the RCA album

The most successful version of "West Side Story" was the original soundtrack, which entered the chart on Oct. 23, 1961. It was No. 1 for 54 weeks, the longest run for a No. 1 album in Billboard's history. Almost 40 years after the songs were first heard, they remain fresh and vibrant, so it will be interesting to see how high the tribute album debuts next week.

The album does not mark the first time that non artists have ventured into "West Side Story" territory. Aside from the above-mentioned versions of "Somewhere," pianists Ferrante & Teicher took an instrumental version of "Tonight" to No. 8 in 1961. And a look through the CD collection turns up such "West Side StoCliff Richard, "I Have A Love" by Little Eva and an-other version by Marianne Faithfull, "Something's Coming" by Yes, and "One Hand, One Heart" by Neil

Diamond DAY WATCH: It's week No. 11 at the top of the Hot 100 for Mariah Carey & Boyz II Men. "One Sweet

by Fred Bronson

Day" is now one of only six songs in the rock era to be No. 1 for 11 weeks or more. The other five are "l Be Cruel"/"Hound Dog" by Elvis Presley (11 weeks), "I Swear" by All-4-One (11 weeks), "End Of The Road" by Boyz II Men (13 weeks), "I Will Always Love You" by Whitney Houston (14 weeks), and "I'll Make Love To You" by Boyz II Men (14 weeks). If "Day" lasts one more week, Boyz II Men will have three of the four longest-

ng No. 1 hits of all time. The long reign of "Day" means that we still do not have the first new No. I title of 1996. As William Simpson of Los Angeles points out, 1996 is already in

third place as the year with the longest wait for the first new No. I single. In second place is 1967. That's the year 1966's "I'm A Believer" remained on top until the week of Feb. 18, when "Kind Of A Drag" by the Buckinghams took over. In first place is 1993, when 1992's "I Will Always Love You" held sway until the week of March 6, when "A Whole New World" by Peabo Bryson & Regina Relle secured the No. 1

Simpson notes that "One Sweet Day" will have to be No. 1 for 16 weeks to put this year in first place. I bet that Mariah and the Boyz will be quite happy to hang on for just 15 weeks, which would make "One Sweet Day" the longest-running No. 1 of the rock era.

90

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